THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

CRINKLE'S PHOENIX-LIKE PECULIARITY. HE VISITS THE TOWN AND FINDS IT DESERTED. THE GIRLS AT THE YARDS. THE TYPES CONSPIRE AGAINST BANGS. WILKIE COLLINS AND HIS WORKS. THE LAST OF THE GREAT ARTISTS WHO BELIEVED IN PLOT.

As the thermometer goes up so do my spirits. I had an ancestor who was born under the equator. I don't know who he or she was, but I have inherited some constitutional and phœnix-like peculiarity from him or her that enables me to rise like the mercury when the world is ashes.

I think another ancestor to mine must have been a Parsee and fire-worshipper. I am not afraid of the sun, whether it be Phœbus or Dana that drives it.

This is unique in my family, most of the members of which class sunlight and electricity in the same category of killers. Madeline, my beautiful sister, has struggled all her life to keep the envious old god from shooting his freckles at her. Bianca, my daughter, has carried a sunshade in one hand and a veil in the other every day of her life since they took short dresses off her, and when she learned that the moon gave us the reflected rays of the sun she took the veil and sunshade to bed with her in case a full moon should break out at night.

I believe the sun likes me. I feel better when he shines on me.

Nothing in the world gladdens me so much as to get every stitch off and sit where he can do his worst down my unprotected spinal column. And his worst is never anything but a slightly inflamed surface which shows that he has brought all that is irritant in me from the centre.

You can't frighten such a salamander as I am with talk about the heated term. I came to town last week on the hottest day of the season. I wanted to see what the old Sodom looked like when it was taking its annual grill. Besides I wanted to say *bon voyage* to Mrs. Langtry and ask her which one of the twenty-seven fellows who are writing her biography has got it done.

Of course I came in quietly, *incog.* as it were, for fear Frank Goodwin would see me and jump to the conclusion that I had been attracted by The White Elephant. Every man has to keep one eye on his self-respect in Summer.

I found New York absolutely deserted. Even Cappa, the Seventh Regiment Cappa, had run away to Europe, and you can imagine what New York is getting to be in Summer, when even the bandmasters get out and leave us to the mercy of Gilmore.

I looked in at the Union Square Hotel, and the bar-keeper was so glad to see me that he offered to open a bottle of wine. I compromised on Schiedam schnapps, which he called Schiedamnable. I asked him what they had done with the Washington Monument, and he said it was there yet, but the weeds had overgrown it since the actors stopped walking.

I went up to the Gilsey—jolly old Gilsey, somehow associated in my mind with mushrooms-on-toast and Moet and Chandon late on Winter nights, and jolly breakfasts on wet cold mornings. The clerk was aleep with his head between his fists on the register, and toadstools were growing in his hair.

I went to the Broadway entrance and listened. I couldn't hear anything but the tread of Ben Teal as he went back and forth solemnly between Klaw and Erlanger's and Proctor's Theatre with his finger on his forehead.

In the café sat Foster of the Ideals, the great Napoleonic Foster, who produced the only American prima donna of the present Dutch era before she had sung in England, and actually expected New York to praise her before she had got the foreign trade-mark. I believe THE DRAMATIC MIRROR was the only paper in New York that recognized the abilty, the training and the vocal excellence of Zelie de Lussan, and here as I am writing this, comes from London the full recognition of her claim at last.

Now she will probably have no trouble with New York.

Foster ran after me, and to escape him I jumped into a coupé and told the driver to take me to the Morton House. I felt sure that once there I should see Mr. Jim Roach still betting on Kilrain, or at least encounter the nascent Bob Hilliard waiting for Dauvray to open the Union Square Theatre and prove that he was the coming leading man of America.

But no. Not a soul. A lazy attendant was cutting the grass in the doorway. A hayseed from Albany, was drinking a claret-punch at a little table and trying his best to look as if he was used to it. I dropped a nickel in the slot, weighed myself, and resolved to go up to the Yards. I felt sure that if there was anybody in town she would be at the Yards eating pistache cream this weather.

Of course, you understand that I mean Maillaird's.

True enough, there were three or four of them in the Yards, in Tuxedo suits, and they all rattled their vanilla spoons at me as I came in. One was Fetter, who always eats cream; the other was Syd. Armstrong, who always eats Roman punches. I think they were both glad to see me for everything was so dead they hadn't had a paragraph in a fortnight and both of 'em had engagements for next season, too.

Fetter looked so jolly and healthy and unlike an actress that I felt like asking her if she was training for a society play.

"Who's in town?" I asked.

"Lew Dockstader," they both answered, "and Barrymore."

"Is the town reduced to that?"

"Yes," pathetically, "but it might be worse!"

"Has T. Henry French gone?"

"Yes, between suits; he only comes back while court is in session."

Then these gifted girls offered to pay for the pistache if I'd give them a puff in THE MIRROR.

Fancy the impudence of it—and THE MIRROR, of all papers!

I swallowed my indignation and my pistache with the same spoon. When there are only three or four people in town you must not be too severe.

I went to the Hoffman House. Only Bob Hilliard, at the Broadway entrance, trying his best to look more handsome than ever and showing the strain in his shirt front. The pavement from Twenty-third Street to the Bijou was deserted and hot. I don't think I met three people I knew. On the corner were a few country cousins who had got their hay in and had brought their girls down to see the pictures in Stokes' bar-room. At Delmonico's, I saw Charley Eytinge eating his bourdelaise steak and drinking his iced claret in utter loneliness. The window tables, that in Winter always have the chairs turned and on matinee days command tips that would break anybody but a bald headed broker, were deserted. I don't think I ever saw the place look so forlorn.

I took a Fifth Avenue bus and went down town and got homesick as I passed the *Herald* building.

All the inhabitants of the town that were compelled to stay, were up on the top of their French flat houses where, I am told, the air is pure. Every familiar human feature of the Metropolis, except perhaps the peripatetic John Mathews, had fled. He clung to the ruins with the geranium fresh in his lappel.

New York was in *negligé*.

What was even more noticible, the runaways had taken events with them. Nothing happened. There was an apparent indisposition on the part of everybody to avoid being interested. It tired them. I think the actor, of all men, relaxes most completely and abjectly in the dog days. There is an interregnum, say from the 30th of May to the 15th of June in which he buzzes about like a blue bottle fly, lighting on all the agencies, sitting in a chair at the Actors' Fund reception room, eager-faced, anxious, uncertain. This is the time when he is thinking of next season. Presently he signs. Then he relaxes hopelessly till the first of September.

These are the times when Mr. Frank Bangs comes to town; when the Summer melodrama gets a show; when there is room at half-a-dozen theatres for the snap, when the conscious amateur with yellow hair and a backer slips in and hires a theatre, certain that all the people who know what's what will be at Long Branch or Sandy Hook.

Speaking of Frank Bangs, let me tell you, parenthetically, of a curious fate that attends every effort of mine to write about him. I am one of the many fellows who admire Frank Bangs in certain rôles. But I have never been able to get that admiration into type without an accident happening to the type. Two or three weeks ago when he appeared at Niblo's Garden in Mrs. Bowers' play, I wrote in THE MIRROR: "Mr. Bangs is *not* a bad actor," and THE MIRROR printed it: "Mr. Bangs is not an actor." Several years ago I wrote in the *World*: "Mr. Bangs, when he chooses to think at all, does not think ill." This is the way it was printed: "Mr. Bangs does nothing well."

I have tried again and again to say something appreciative and kindly of an old time *friend* and artist, and invariably the types make me out an old time *fiend*.

I saw him sitting in the doorway of the Sturtevant House, looking very much like an old time Southern planter, in loose, unstarched shirt and great broad-brimmed Panama hat, fanning himself with a palm-leaf fan. And very handsome he looked—not handsome in the Bob Hilliard sense, but in the massive, old school Washingtonian sense. When he played Marc Antony he was in his best estate, and their never was a man "peeled down" to the Roman conrtour with such a magnificent neck and visceral vitality; he left such a picture of the Roman warrior in the recollection of theatregoers as to make it impossible for the Kyrle Bellews ever afterward to realise the part.

While I am writing this, the papers announce the approaching end of Wilkie Collins. Ten minutes ago I read the sad dispatch, and even while I have been writing about Bangs, I have been thinking about the great story-teller. And that is what he was, super-eminently. I place him ahead of Charles Reade and Mrs. Braddon as a *raconteur*. With him goes out the last of the great artists who believed in plot, and who could make one. He could not put a woman on paper and make her talk woman as Charles Reade did; he was without Charles Reade's blunt convictions; but what an exquisite adjuster of intricate details he was!

I don't think the stage owes him much. The Woman in White, Man and Wife, and No Name got upon the stage, but did not appear to belong there.

I remember when he was in this country superintending the production of The Woman in White, at a Broadway Theatre, and I watched him with intense interest at rehearsals. His genial, slow-moving, English particularity; his suave absence of that personality that makes both friends and enemies instantly, struck me at the time. I spent several evenings with him at the Club, and very pleasant evenings they were.

But America did not strike him. He was in and out an insular and typical Englishman. He got no material here for his novels, and I think he was glad to get back.

Charles Reade, on the other hand, always seemed to me to be the John Bright of fiction. He had a sturdy admiration of America that broke out now and then, in spite of British prejudices. Besides, Charles Reade is essentially dramatic. Do you remember Grace Carden's feat in "Put Yourself in His Place" when the bridegroom tapped at her door and said: "Can the bridegroom come in?" and she snatched up a little dagger and bade them open the door? How that supremely natural and melodramatic scene must shock the waffle-baking soul of a Howells, and roll up the practical, plumbing nose of a Brander Matthews!

Let them take comfort; there is nobody doing that kind of work now. We have lady spinners, and crochet workers, and bric-a-brac tinters, but no masculine creators like Reade, and no plot-framers like Collins.

It may be a duty to read Black, but it was always a delight to read Collins.

An old critic said to me, not long ago, that he had outgrown Victor Hugo and Charles Reade. I couldn't help feeling sorry for him. I hope that I shall never reach that condition. Your best intellectual type is that which never quite grows up to Shakespeare or St. Paul and never gets tired of "The Arabian Nights" or Isaiah.

NYM CRINKLE.

STAGE TUITION.

In no country do we hear so much about schooling for the stage as in America. Of course, schooling of the right sort is absolutely indispensable to a good performance. Genius without training is worthless. Ignorant experience warps and gradually destroys talent. Actors who gave promise of great things ten years ago are to-day relegated to oblivion because of a lack of tuition in the rudiments of speech and deportment. Mr. Ryder taught Adelaide Neilson, and as long as he lived, which was the greater part of her professional career, she hastened to him with each new role. Nature put Neilson "on velvet" so far as beauty and natural ability went. She was diligent and apt, but without schooling the world would never have heard of the uneducated little nursery-maid as the clever and charming exponent of Shakespeare's juvenile heroines.

Any amount of tuition could not make an actress of many a well-educated and beautiful woman; but that proves nothing against tuition.

It is useless to point to Clara Morris as a glowing example of an unschooled actress. She had the careful training of John Ellsler, one of the best actors of the American stage. Her tuition was not brief—that is to say, for a season or two. For years Mr. Ellsler taught her the best he knew of acting. It is not his fault that Miss Morris is careless in her pronunciation. She knew her way to gain great recognition was by "tears, idle tears," and she cultivated them to the queen's taste.

It is said that Bernhardt coached Mrs. Langtry in stage business and effects. If this is true, it proves Mrs. Langtry's sense. Mrs. Potter needs tuition from a woman to cut off corners and angles. No man, not even the polished and graceful Mr. Bellew can cope with the ungracious mannerisms with which Mrs. Potter is afflicted. An actress who declaims, with bad hands and long thin arms, is lost. Mrs. Potter must learn to make less use of these ungainly members. It is not enough to swathe them up in puffs and snakes and coils. They must be left more out of the question. She cannot leave them in her dressing-room, but she can keep them more quiet, and not forever flaunted in one's face. As it is, much might be forgiven, if she employed a round action. Jerks and angles will swamp anybody.

Charlotte Cushman was taught by a splendid stage manager, Peter Richings. Great as was her talent and genius, even a Cushman knew the value of tuition. It is said that Miss Cushman refused to teach anybody. Numbers have claimed to have been coached by her, and who knows?

If she would not teach, perhaps it was because she believed in the survival of the fittest. Her career was so fraught with struggles and disappointments for years of her starring efforts that she may have said: "Let them come by the same road, and those that stay will be all the better by a rough experience."

THE THEATRICAL MANAGERS.

The Theatrical Managers' Association met on Monday afternoon, at the Bijou Theatre. About fifty members were present. Vice-President Frank W. Sanger occupied the chair. Treasurer T. Henry French and Secretary Thomas H. Davis were seated on the stage. Scarcely anything but routine business was transacted.

The Executive Committee and the Committee on Organization reported progress.

Treasurer French stated that $4,400 had been subscribed to the Association of which $3,451.68 had been paid in.

On motion of William J. Fleming, President Sanger was authorized to appoint a committee of five members, to assist the Executive Committee in securing rates.

The meeting then adjourned until 10 A. M., August 2, at the same place.

J. W. MORRISSEY will begin a run of grand opera at the Ocean Opera House, Long Branch, next Monday night.

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THE MIRROR FOR THE SUMMER.

Readers of THE DRAMATIC MIRROR who are going out-of-town for the Summer, can have the paper sent on the following terms, by forwarding address and amount to this office:

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for three months.
Postage prepaid.

ETHICS OF JOURNALISM.

THE ethics of journalism is a subject which in these days of myriad newspapers deeply concerns all sorts and conditions of men, but more especially persons in public life and journalists themselves.

The importance of the part played by the press in the development of American life cannot be overestimated and yet little thought or attention is given to the consideration of the serious duties and responsibilities devolving upon those that are entrusted with running this most powerful of social engines.

That a clearer view of these would vastly increase the beneficial influence of this agency and desirably decrease the evils which have sprung into existence through ignorance, misconception, indifference or defiance is perfectly evident to the thoughtful observer.

Power must be used intelligently and justly to work out its true purpose; the abuse of it leads first to demoralization and then to ruin. Misapplication of a force inevitably brings its penalty, sooner or later.

No class, unless it be that interested in politics and the affairs of state, is more directly under the influence of the press, or more dependent on it, than the theatrical profession. Its members, from the very nature of the conditions at present prevailing in the dramatic world, are peculiarly within range of this Cyclopean eye; not only in public life, but also in what other men are permitted with some degree of accuracy, to call the private relations, they are constantly exposed to surveillance, criticism and discussion.

Under these circumstances professionals are naturally affected to a large extent by the character and the conception of duty possessed by their chroniclers and censors. As the press is honest and high-minded, or as it is mendacious and base, so are they helped or harmed by it, and so are they represented to and judged by the public. And it is from the public, in a certain sense, that the press takes its cue. Every pure newspaper has a clean constituency; and every paper that deals in dirt has a dirty following. Show us the character of a publication and we will show you the character of its supporters.

These remarks are suggested by an excellent article, by W. S. LILLY, in the last number of the *Forum*, on "The Ethics of Journalism." The writer states that the rights of the journalist may be briefly summed up in the familiar phrase, "the liberty of the press." That liberty he defines thus: "Liberty to state facts, liberty to argue upon them, liberty to denounce abuses, liberty to advocate reforms."

The corresponding duty to this right, Mr. LILLY finds in Lord ERSKINE's words, uttered during the trial of PAINE: "Every man seeking to enlighten others with what his own reason and conscience have dictated to him as truth." What the journalist owes to his readers is truth; veracity is the very law of his action.

Admitting that the conditions of haste under which the great bulk of newspaper writing is done often necessitates perfunctory treatment, Mr. LILLY truly maintains that it may at all events be honest. "Accurately to state the facts," he continues, "fairly to comment upon them, correctly to sum them up, and candidly to indicate the conlusions to which they point—surely such is the obligation laid upon the newspaper publicist. The masses who look to him for guidance have a right to expect so much from him. 'Man consists in truth,' says NOVALIS. Certainly the journalist, of all men, should consist in truth."

The essayist frankly confesses that the journalist's vocation is in fact a very different thing from what it is in ideal. He does not think that many writers ever stop to consider whether they are morally responsible for what they write, and he is quite justified in so thinking. The majority do not carry the obligation of veracity which they give allegiance to in private, into the exercise of their profession. They are dominated, for the most part, by this bit of French sophistry: "There are no such things as principles, there are only events; there are no such things as laws, there are only circumstances. A wise man embraces events and circumstances to shape them to his own ends."

Of American journalism, Mr. LILLY, who is an Englishman, says that he knows little. But he quotes the statement of a celebrated American orator that "There is nothing that can equal it in any way, in its almost admirable capacity for downright lying." He concludes that one of the main achievements of the newspaper press, during the last quarter of a century, has been "to deidealise public life; to lay the axe to the root of duty, self-devotion, sacrifice—the elements of the moral greatness of a nation, which is its true greatness."

It is also a fact that the press has "deidealised" stage-life pretty effectually, and added numberless pangs and torments to the thorny path which all must tread who seek to achieve its difficult rewards. But this is true only of the sensational and blackguard element of the press—the element that disgraces a noble institution and, by association, brings into unmerited disrepute a large number of journals that are conducted with a due regard for honesty and veracity, and that sedulously endeavor, against these heavy odds, to maintain for the press a standard of high-mindedness and justice.

Unfortunately, the papers of the better class are unable to prevent the wrongs committed by their unprincipled, unworthy contemporaries.

And so we have lived to see the representative of a friendly nation, who had strong personal and political claims upon our boasted hospitality, gratuitously ridiculed and insulted until he is actually forced to turn his back upon us and return to his own land for protection, following the example of a distinguished actress, our countrywoman MARY ANDERSON, who was driven from our stage, shattered in health, by newspaper sneers at her virtue, jibes at her religious devotions and personalities and diatribes of a brutal and outrageous description.

There is need that heed should be paid to Mr. LILLY's assertion that the journalist, of all men, should consist in truth.

LEGAL INCONSISTENCY.

IF a man meets you on an unfrequented street and at the point of a pistol demands and gets your watch, you can set in operation all the machinery of the law to secure his arrest and conviction and the restitution of your property.

You are put to no especial trouble; you are not subjected to expense. The police will track the robber; the people will prosecute him; the State will pay for his board and lodging during the term that he is undergoing imprisonment and meditating on the hardness of the transgressor's way and the stones he has to break.

If a man steals your play—which you have bought with your good money and which both statute and common law say is your property—and for the purpose of profit presents it in some distant section of the country, you can—if you are reckless—get out an injunction and sue him for damages.

You are obliged to bear delays and annoyance galore; your purse is heavily taxed by lawyers. If you are fortunate enough to secure a perpetual injunction, the thief will gaily skip over the State boundary and out of the jurisdiction of its courts, and your play will be presented just as boldly and just as frequently as before. If you get a verdict in your suit for damages it will amount to no more than that, for the pirate, having nothing can pay nothing, and you will be compelled to settle the lawyer's bills and pocket your chagrin.

Now a successful play is apt to be more valuable than any watch, man can buy. A good many men would rather be filched of their timepieces than robbed of their plays, whose rights mean money. A play is just as tangible a piece of property as a watch in fact, but it is not in law; the one can be stolen with impunity, and the other can not.

It is strange that a government, founded as ours is, on advanced and approved principles of justice and liberty and equality, should so long have neglected to recognise the value and the sacredness of dramatic and literary property. Our law will punish the appropriator of an Englishman's personal property; it will give him protection for his patents. We cannot steal his wearing apparel or his manual inventions; but we can rob him of his dramatic products and his books, and have government warrant to still call ourselves honest. And our own citizens are not afforded adequate protection against the theft of plays.

In other words, our law tells us that theft is not theft, if the article stolen owes its existence to a man's mind and takes the form of copyrighted or MS. plays. If it came from a man's mind in the shape of cogs and wheels and levers and screws the case is different—then it is theft, pure and simple.

When we look abroad through the land and see how brazenly, widely and successfully the nefarious business of play-stealing is carried on, can we reconcile this condition of things with our national ideas of justice and right? Is it not time that decisive steps were taken to alter the domestic copyright law so that these outrageous violations of it shall be accounted a misdemeanor, punishable by imprisonment as well as fine? And should not the burden and expense of prosecuting of play-thieves be lifted from the individual and imposed upon the people, as with other classes of thieves?

The copyright law was enacted by Congress to protect literary property. The law, so far as dramatic compositions are concerned, is a notorious failure. It should be promptly amended so that it will achieve the purpose intended. The amendment we advocate seems to be the only practical, expeditious and certain method of encompassing that end.

PERSONAL.

JUNE.—George W. June arrived from Europe on Saturday last on the *Servia*.

KEENE.—Thomas W. Keene will add Louis XI. to his repertoire next season.

TOMPKINS.—Eugene Tompkins sailed from Europe for this country on Saturday last.

ROBERTSON.—Dr. T. S. Robertson has left Long Branch and started on a trip to the Thousand Islands.

DILLON.—R. J. Dillon, the actor, was recently married in this city. His bride is a non-professional.

PATRICE.—Patrice has given up all idea of starring next season and will accept an engagement instead.

ELDRIDGE.—Louisa Eldridge is spending a fortnight with Ellie Wilton, at the latter's beautiful place at Whitestone, L. I.

FROHMAN.—Charles Frohman is expected in the city to-day (Wednesday). He will probably be accompanied by Al. Hayman.

ROSE.—Edward Rose, who will be a member of Helen Dauvray's company next season, was married recently to Clara F. Kilbey of North Marshfield, Mass.

HASSAN.—Edward J. Hassan has purchased the steam launch, *The Lilliputian Wonder*, for use in his play, One of the Finest. It is eleven feet long, and has a speed of over ten knots an hour.

WILDER.—Marshall P. Wilder sailed for New York on Wednesday last by the *City of Rome*. He writes that he has had a brilliant season in London. After his arrival Mr. Wilder will make a professional tour of the Summer resorts.

KLAW.—Marc Klaw is enjoying himself at Schroon Lake.

BROWN.—Mr. and Mrs. Harry Brown are resting at Cape May. They have not yet settled for next season, although offers have not been wanting.

SANGER.—Frank W. Sanger and his family are summering at the Branch—at least the family are. Mr. Sanger is spending most of his time in attendance on Referee Rollins.

NOBLES.—"Shop Talk," Milton Nobles' new book, is being very pleasantly received by the press. The *World* pronounces the humor of the book "equal to Mark Twain at his best."

HERNDON.—Agnes Herndon's new play for next season, La Belle Marie, will, in the course of a few days, be placed under the direction of Ben Teal for rehearsal for the opening at the Windsor.

ROSA.—Patti Rosa, accompanied by her mother, arrived from England on the *Alaska* last week, and is now at her Summer residence at Orange, N. J. Miss Rosa's season opens at Minneapolis on Sept. 2.

REED.—Roland Reed, who returned to the city from the Catskills on Monday, will remain in the metropolis until the opening of his season in August, occasionally spending a day or two at the Summer resorts.

EUROPE.—Samuel French on the *Eider*; Mrs. Langtry on the *Servia*, and Mr. and Mrs. Emil Fischer, the grand opera artists, on *La Bretagne* were the professional departures for Europe, on Saturday last.

DEAVES.—All the mechanical effects to be introduced in the Chaos Flat production of the Deaves Sisters next season were constructed by their father, Edwin Deaves, the veteran scenic artist and stage mechanic.

RANDALL.—Adelaide Randall closed her engagement with the Duff Opera company last Saturday in Philadelphia, where she became quite a favorite in the leading roles of Paola, Iolanthe, The Mikado and Patience.

MARSTON.—Important business in London prevented Richard Marston from sailing on the *Alaska*. He is expected to arrive Aug. 1, when his time will be exclusively occupied in painting for A. M. Palmer's two theatres.

COQUELIN.—At the sale of the Secretan pictures in Paris the other day, Coquelin bought Delacroix's aquarelle portrait of Regnier, who was Coquelin's professor at the Conservatory and guide at the Comédie Française.

CAZAURAN.—The *Times* professes to have discovered that the late A. R. Cazauran was the author of the celebrated "Arthur Richmond" letters which appeared in the *North American Review*. The story does not find many believers.

HILFORDE.—Marie Hilforde will spend her vacation with her mother in the White Mountains. It is not unlikely that she will undertake a starring tour next season in a play that has been written for her by a successful American author.

SPIES.—Agent Spies of the Actors' Fund Dramatic Bureau is doing a lively business just now. His office is thronged with seekers for engagements and managers desiring people. The Bureau is established on a permanent basis of usefulness and activity.

LENNOX.—Fred Lennox, the clever young singing comedian, finished his engagement with the Said Pasha company on Saturday night in St. Louis, where the organization has been playing to remarkably large business the past few weeks. Mr. Lennox has been re-engaged for next season.

BURGESS.—Neil Burgess is not in the condition painted by the *Herald* last week. He has suffered a good deal, but there is no probability that he will either be permanently disfigured by his burns or prevented from attending to his professional duties, as well as ever, when the time comes.

AKERSTROM.—Ullie Akerstrom is passing her vacation in Chicago, where she will open her season at McVicker's Theatre on August 12. Her play of Annette will also inaugurate the season of Ford's Grand Opera House at Baltimore, the Grand Opera House at Wheeling, W. Va., and the Academy of Music of Cumberland, Md.

SIDDONS.—Mrs. Scott Siddons will give a series of dramatic recitals upon the Pacific Coast this Fall, under the management of Fred Pelham. The tour will open at Denver, Col., on Sept. 16. All of the principal cities will be visited, including San Francisco and Portland, Ore. She will close her tour at Winnipeg, Manitoba.

GERSTER.—Madame Gerster is living in retirement at her castle-home on the peak of a mountain near Bologna. Her voice is said to be as brilliant as ever, but her health is so bad that she has given up the idea of returning to public life. A nervous affection, brought on during her last tour in this country, is the permanent malady which has caused this lamentable loss to the lyric stage.

HILL.—J. M. Hill is not at all disturbed by the decision in the Mather appeal case. He says that the court simply determined to give Miss Mather a chance to introduce evidence which had been excluded in the trial before Judge Andrews, and that the merits of the contest remain practically unchanged.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I am glad to be able to state that Neil Burgess is recovering rapidly from his unfortunate accident and his physicians say that he will be able to appear about the first of September.

Mr. Burgess on Monday sent me a letter from the Highlands, in which he says that he is now able to move about a little and to go driving every afternoon.

"I expect to be as well as ever I was in my life six weeks hence," he says. "Mr. J. M. Hill has been down to see me and has consented to postpone the date of my opening several weeks, in order to give me needed rest after all the suffering I have gone through."

It is gratifying to learn that the alarming reports of the comedian's condition which gained circulation last week were unfounded.

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Many of the facts that have come to light through the rupture between A. H. Wood and the parents of Master Tommy Russell furnish an amusing insight into the curiously ingenuous methods of the young gentleman who is going to be a theatrical manager up in Harlem.

It appears that young Wood became daft over Tommy. He claims to have voluntarily paid the little actor $45 a week since February 7, merely because he wanted to be philanthropic. He spent from $100 to $200 a week while Fauntleroy was on at the Broadway so that his friends might swell the audience on Tommy's nights. He gave the child a pony and sent the bills for its keep to his parents. He also presented him with a dog, which he afterward repented him of and took back. Moreover, he entered into the Russell contract knowing that the lad was bound to Henry French, with the intention of giving a two weeks' notice to the latter after the first night of the new season and taking Tommy away.

Taking it for all in all, it looks as if this Wood was not sufficiently seasoned, and that in trying on his unprofessional tactics he has overshot the mark.

✣

Mr. Wood, by the way, at the inception of his scheme to build a theatre in Harlem, professed to be a millionaire several times over in his own right, and a public-spirited resident of that section of the city. It now appears that his home is below Eightieth street, and that the money to be used for the enterprise is not his own, but his father-in-law's. Harlemites know very little more about Mr. Wood than we do down-town.

✣

Gus Thomas was saying the other day that the newspapers here accredited Mrs. Burnett with the best work in The Burglar, and stated that in responding to a call on the first-night at the Madison Square, he was taking unto himself a compliment intended for that lady.

Mr. Thomas truly says that the *St. Nicholas* sketch, on which he founded the popular little one-act play from which The Burglar grew, was but a suggestion. It occupied but two or three pages of the magazine, while his piece played nearly one hour.

He extensively built up the rather barren material, injected a new and interesting heart interest into the story, and he certainly deserves more credit for his work than he got.

✣

The Managers' Association is working ahead slowly but surely in the Inter-State business, and its labors, if successful in the accomplishment of their aim, will benefit all classes of professionals. The high rates of transportation, now prevailing, have unquestionably had the effect of reducing the scale of salaries, and if concessions are secured, actors will probably feel the benefits immediately.

✣

A few days ago the remains of Mary Fiske were removed from the vault in which they had been temporarily placed at Cedar Hill Cemetery, Hartford, and interred in the family plot. There were only relatives and a few near friends present. A suitable monument will be erected shortly above the grave.

TOMMY RUSSELL'S CONTRACTS.

Legal difficulties will probably arise out of the fact that two managers, T. Henry French and A. H. Wood, hold contracts for Tommy Russell for next season. The contract which Mr. French holds specifies that either party can give two weeks' notice to cancel. Mr. Wood, taking advantage of this clause, had a contract drawn up and signed by Tommy's mother, Mrs. Lamprecht, by which at his order she would give Mr. French the two week's notice mentioned. Mrs. Lamprecht has notified Mr. French that she will stick by her contract with him, as Mr. Wood proposed starring her son without his having any rest whatever. She also states that he has broken all his promises in regard to what he was going to do. Mr. Wood claims to have spent many thousands of dollars on the boy and both parties will contest their alleged rights in the courts.

THE DECREASE IN SALARIES.

Perhaps in no vacation, in the history of the American drama, has there been so many disengaged professionals as there are at the present time in New York City. The woods are literally swarming with them, as the saying goes, and the agencies are crowded from morning till night. An engaging manager, through an advertisement in the MIRROR, informs us that he had one hundred and thirty personal calls last week and nearly two hundred applications by letter for engagements. Another at Klaw and Erlanger's agency had seventy-one calls and ninety-three applications by letter.

It seems as if all the professionals of the country had congregated in this city, and, with the newly-fledged aspirants from the various dramatic schools and elocutionary foundrys, and the ambitious offshoots of the variety business who are desirous of shouldering the fardels of more legitimate work, the accession to the present disengaged ranks is, consequently, distressingly large, and rather disheartening to the old-timers, who gaze with disgust upon the procession as it files up and down Broadway, and in and out of the agency offices, every day. Were the census of the profession taken just now, it would reveal the fact that there are more persons upon the stage to-day than was ever before known in our dramatic history, and, unfortunately the ranks are still swelling.

One of the unpleasant results of this severe augmentation is the gradual but certain diminishment of salaries. Leading juvenile men who formerly commanded from $75 to $100 per week are considered lucky if they are offered $50 this season. Leading men, who formerly strode the Rialto with a $250 tag upon their backs, are quite well satisfied now with $75 and $100, and but few are offered the latter figure. Old men range from $30 to $50, and the takers at the last figure are few and far between. Comedians are offered from $30 to $40, and there are many who stand ready and willing to accept a season's engagement at the first named. Legitimate eccentric comedians are rare, and what few there are, maintain fair salaries. Heavies and character actors are offered from $30 to $50, according to ability and experience.

The most astonishing feature, however, of this Summer's vacation is the unprecedented influx of soubrettes. At least two-thirds of the women who present themselves at the agencies are classified as "singing and dancing soubrettes." In consequence there is a decided shrinking in their salaries. Some of the very best, who last season commanded $60 and $75, are willing to engage at $35, $40, and $50.

Our reporter witnessed a scene last week at one of the agencies which illustrates the advantage, managers are taking of the situation. A well-known soubrette applied for an engagement in his company.

"What is your salary, Miss ——?" he asked.

"Well, last season I was getting seventy five——"

"Never mind what you were getting last season. Things is different this season. What's your very lowest figure?"

"I should like to know the kind of part it is, and whether I shall have to buy new wardrobe——"

"That's got nothing to do with it. What's your figure?"

"Well, I couldn't go for less than sixty-five."

"You're 'way off, Miss ——. I've any quantity of applications for one-half that amount.

"You astonish me—a soubrette like me working for $35?"

"That's just the size of it, and there's plenty of 'em."

"Couldn't you give fifty?"

"No, my dear, I'm sorry I cannot."

"Well, then, forty-five. You know it costs so much to live on the road, and if there are many changes in dress, and——"

"Well, I'll take your application into consideration. Just give me your address, and if I need you, I'll drop you a postal."

The poor soubrette retired almost heart-broken. A day or two after that the manager engaged a raw soubrette for $25.

Instances have come to our knowledge where two young women, over-zealous in their desire to embrace the profession, engaged without salaries, exacting only their traveling expenses. The manager that would engage a person under such conditions deserves to be ostracised from the profession, and yet there are a number parsimonious enough to grasp at such opportunities.

The salaries of leading ladies—particularly those of known reputation—do not appear to have shrunk in proportion to other lines, although there is a perceptible decrease. Juvenile ladies are offered as low as $30, and many have accepted at this figure, where last season they received $40 and $50. Old women are abundant at $35, and some as low as $25.

There is no accounting for the great shrinkage of salaries this season other than from the great influx of professionals to the city and the unprecedented accession from the dramatic schools. The unconquerable desire of the multiplicity of novices to go upon the stage may be another and potent factor in the diminishment of salaries. There are managers who have employed four and five of the latter in their company for next season, supplementing them with two or three meritorious people. Their excuse is that they are compelled to curtail their salary list in order to get through the season, "owing to the Inter-State Law," and that in a short time the novices will become well enough acquainted with their parts to play them acceptably, and even if they do not, the good people he employs will be able to pull the play through all right.

INGENIOUS BEATS.

Milton Nobles relates an experience that reveals the existence of a species of the genus beat somewhat unique. About a year ago Mr. Nobles received a letter, written on the letter-head of a hotel in an Iowa town. The letter was received through the MIRROR office.

The writer went on to thank him for his offer of an engagement, which he (the writer) was compelled to decline, as the salary offered, $40 a week, was less than he had ever worked for, and that he had just closed with Kate Claxton for the coming season at a salary of $50. The letter was signed by some person of whom Mr. Nobles had never heard.

A few days later, Mr. Nobles received a letter from the proprietor of the hotel upon whose letter-head the first letter had been written. The hotel man, who was evidently fairly posted, asked Mr. Nobles whether he knew a Mr. So-and-so. He then went on to state that a little barn storming company of Chicago play-thieves had recently gone to pieces in the town, and that the "leading man," who was good looking and fairly well dressed, had been boarding with him some weeks, representing that he was negotiating with prominent managers. He exhibited letters signed by well known names, and one day swaggered up to the office desk with a half-a-dozen letters in his hand, addressed to prominent managers, which he displayed ostentatiously.

"Here is one," he said, "I have been writing to Milton Nobles. Milt's a good fellow, and money's sure, but he pays small salaries, so I've closed with Claxton. Here's my letter to Nobles. Read it if you like."

He handed over the unsealed letter, which the landlord read, carefully noting the address, as he had about concluded the fellow was a fraud. He wrote Mr. Nobles, explaining the circumstances, and intimating his suspicions. Mr. Nobles promptly wired him that the fellow was an imposter, and three days later received a letter of thanks, stating that the enterprising fakir had been summarily disposed of.

During last week Mr. Nobles received the following letter:

METROPOLITAN HOTEL,
RACINE, Wis., July 8, 1889.

Milton Nobles, Esq.:

DEAR SIR.—Your letter to *Clipper* received this A. M. in reply I would say that I have now closed with J. Edwin Brown, for Midies, the Man of Gold, but would like to go with you for season of 90-91.

Yours truly,
W. A. TULLEY
care N. Y. Clipper.

Racine Wis for the summer.

Mr. Nobles says that as up to the receipt of this letter, he had been in blissful ignorance of the existence of any such person as W. A. Tulley, he thinks it likely that some beat is endeavoring to make a few weeks board on the strength of prospective engagements.

FERNCLIFF.

Ferncliff, the new American comedy-drama by William Haworth, will have its metropolitan production at the Union Square Theatre, on Sept. 9. Its engagement there is for two weeks. The scenery is now being painted by Sydney Chidley. It consists of two scenes, one a view of a bay on the coast of Rhode Island, seen from high cliffs, and the other an interior of a country house by the sea. The cast is an exceptionally strong one. It includes E. H. Vanderfelt in the leading role, T. J. Herndon (late of A Midnight Bell), Henry Pierson, William Haworth, Charles Charters, Fanny Marsh, Belle Pierson, Emma Fossette, Vivia Ogden and two bright children, Angela Ogden and Mamie Moore. Charles T. Atwood, last season with the Rudolph Aronson traveling opera companies, has been engaged to do the advance work for Ferncliff.

GOSSIP OF THE TOWN.

ADA GRAY opens at Atlantic City on Sept. 2.

MAUD JEFFRIES goes with Held by the Enemy.

JESSUP AND TEAL are to write a new play for Annie Pixley.

JOHN A. STEVENS' new melodrama is entitled Wife for Wife.

W. T. KEOGH will return to Charlestown, S. C., next week.

KLAW AND ERLANGER are securing excellent time for Patti Rosa.

CORA TINNIE has been engaged for Dixey's Seven Ages company.

H. L. RAWLINS goes with Featherbrain to play Gus Bruno's part.

EBEN PLYMPTON will be Julia Marlowe's leading man next season.

KLAW AND ERLANGER have completed Roland Reed's route for next season.

MARIE BATES was not engaged for the White Elephant company, as reported.

EVANS AND HOEY left England for this country last Thursday by the *Trave*.

CHARLES WATKINS, the husband of Ada Gray, is lying seriously ill in this city.

BEVERLY SITGREAVES has been secured by Kate Claxton for her Captain Swift company.

LOUIS ALDRICH, in his evidence in the Fauntleroy case, testified that he made $200,000 in five years out of My Partner.

FRANK P. O'BRIEN, manager of O'Brien's Opera House, Birmingham, Ala., arrived in the city on Thursday.

J. C. STEWART'S Fat Men's Club company will open its season on Sept. 16, at the Windsor Theatre, in this city.

H. E. SANFORD, formerly business manager for Maggie Mitchell, has been engaged by Gus Pitou to go in advance of W. J. Scanlan.

A BILL to permit children under ten years of age to perform on the stage was rejected in the House of Commons, on Wednesday last, by a vote of 188 to 139.

AN ARRANT KNAVE, which Steele Mackaye has written for Stuart Robson, will be produced at the Lyceum Theatre, London, shortly, for copyright purposes.

THE following people have been engaged by Richard Mansfield to support him in Richard III.: Atkins Lawrence, D. H. Harkins, Beatrice Cameron and Mme. Ponisi.

FRAZER COULTER will play the leading male role in The Love Story, in support of Adelaide Moore when that lady will open her season at the Fifth Avenue Theatre on August 13.

E. HAMILTON BELL has finished the designs of the scenery and costumes for Marie Wainwright's production of Twelfth Night and is now at work on Lawrence Barrett's production of Ganelon.

MARIE WAINWRIGHT'S production of Twelfth Night will positively open the New Broad Street Theatre, Philadelphia, for Nixon and Zimmerman, on Sept. 16, Careleton's Opera co. following a week later. The Quaker City is handsomely billed for the attraction.

W. P. HOWELL and Frank Gebest of Fostoria, O., have purchased the musical comedy The Kindergarden, from Harry Williams. They will put it on the road about Sept. 2. Special new scenery is being painted by artist Loyle of Toledo. They will carry a band and first-class orchestra.

GUS MORTIMER is having published, for Marie Wainwright, the version of Shakespeare's Twelfth Night which she is to play this season, as arranged by Ben Teal, with description of scenes and costumes designed by E. Hamilton Bell. A prologue and epilogue have been written for this edition by George Edgar Montgomery.

THE "Saturday Night" at the Hamilton House, Stamford, last week, was most enjoyable. Scenes from As You Like It were given by Alberta Gallatin, Adelaide Goundre, William Ranous, Percy Sage, and J. Edwin Brown. Otis Turner, Herr Mittell, John Kellerd, Charles Bowser, and Florence and Emanuel Kaiser were also heard in vocal and instrumental selections and recitations.

LIZZIE EVANS will open a season of forty-four weeks at the Globe Theatre, Boston, Aug. 19, closing in San Francisco next June. Two engagements have been made for this city. Her company will consist of William Blaisdell, Harry Wilson, Frank Girard, A. R. Brooks, W. J. Cooney, Thomas G. Leonard, A. W. Mason, Marguerite Fealey, Marie Bingham and Lucy Freeman, with Will J. Duffy as business manager—his sixth season—and Charles E. Callahan manager.

MARK DAVIS, who assumed the management of the Washington Street Opera House, Rome, N. Y., last Spring, will open his season Sept. 11 with Little Lord Fauntleroy. Mr. Davis called at this office while in town last week. He reports a brilliant season ahead for his theatre, which is an elegant modern house. The building is owned by a joint stock company, but the free list is positively not extended to the members. Mr. Davis recently received a *mouchoir*, of superb handkerchiefs, hand-painted, on a white satin ground, from the Lady Superior of the St. Peter's Convent in that city, in acknowledgment for Mr. Smith's donation of the use of the theatre, for the commencement exercises.

KLAW AND ERLANGER have engaged the following people for The Great Metropolis: Harry Meredith, Earle Stirling, William G. Beach, Newton Chisnell, Harry Hawk, J. J. Holland, C. W. Couldock, Martin J. Cody, Dan Leeson, Phillip Ryley, Annie Meyer, Adele Palm, Ida Glen, Clara Linman, Mrs. W. G. Jones, Mrs. Owen Marlowe and Libbie Kirke. The scenery for the new play will be painted by George Heineman, Goatcher and Young, Schaeffer and Maeder and Mark Apjohn. Benson Sherwood and John Cunningham will have charge of the carpenter work and J. A. Bradwell of the Metropolitan Opera House will design and superintend the making of the properties. Rehearsals will begin on Thursday, Aug. 1, at Proctor's Twenty-third Street Theatre, continuing until the date of production.

AT THE THEATRES.

THE BIJOU.—THE WHITE ELEPHANT.

Hezikiah Sultry	Harry C. Clarke
Timothy Tottles	P. A. Locke
Frank Risk	Guy Nichols
Getsome	Alf. Hampton
Takesome	Les Harrison
Ruby	Georgie Parker
Geraldine Risk	Bessie Cleveland
Mrs. Sultry	Frances Arline

The White Elephant, which was produced at the Bijou Theatre, on Monday night, scored a midsummer failure, with a few redeeming features interspersed throughout the so-called musical comedy. The author, John Fowler, is likely to find that the piece will prove true to its title, and instead of going on the road for purposes of public exhibition, will remain lovingly on the parental hands. What little plot there is, turns on the production of an opera unbeknown to the wife and mother-in-law of the composer.

Harry C. Clarke was fairly acceptable as Hezikiah Sultry. He proved himself a singing, or rather a non-singing comedian, with a vengeance. Instead of singing his solo about the Elephant, he simply recited the lines, leaving the orchestra to make the most of the melody and accompaniment. His imitation of Henry Irving was the best thing he did. P. A. Locke extracted all the fun he could from the part of Timothy Tottles, but the possibilities were slim. Guy Nichols is probably the crudest specimen of histrionic ambition that has appeared on the New York stage in many a day. He was the very embodiment of nervous awkwardness, and even his his eyelids seemed to wink with painful restraint. It is to the credit of the audience that his impersonation of Frank Risk was borne with respectful sympathy. Alf Hampton and Lee Harrison appeared as Getsome and Takesome in the first act, and subsequently disappeared as the fore and hindlegs of the elephant's anatomy. Their comic antics seemed to afford amusement, but their fooling is largely patterned after variety stage methods. Georgie Parker, as Ruby, introduced her various specialties in the song and dance line, which have by no means the merit of novelty in this vicinity. Bessie Cleveland, who was assigned to the role of Geraldine Risk, made up for the insipid material provided by the author, by singing several ballads of her concert repertoire in a manner that met with general favor. Francis Arline gave a feeble character sketch of Mrs. Sultry, the mother-in-law.

The work of the ten chorus girls was decidedly effective. Two of the girls sang a dainty duet about a little brown-eyed maiden that received a double encore. If the piece had been as taking as the chorus, it would have been decidedly sprightly. In its present shape, however, it can only be classed as elephantine.

AT OTHER HOUSES.

The only dramatic performance of any pretension in New York at present is The Burglar, at the Madison Square Theatre. The season is not propitious for thrilling situations, as the average theatregoer at present is too indolent to give continuous attention to any disturbing element, unless it be a real thunderstorm, and not a "colorable" imitation behind the scenes.

Comic opera, consequently, has virtually the whole field to itself. Tired and perspiring humanity loves to be soothed with dulcet strains, and dazzling costumes, in Summer time. The Benedick, whose wife is safely ensconced in a Catskill boarding-house, is prone to luxuriate in Clover, at Palmer's Theatre, and so is every other theatregoer who appreciates a tuneful, tasteful, and entertaining opera.

The Brigands, at the Casino, also offers an operatic pastime worth patronizing. Let it not be forgotten that the Casino's roof garden is as cool a place as there is in New York, on a warm Summer evening. There, if any where, the breezes come wafted from over the bay. No matter how sultry the atmosphere, the Hungarian student band give a concert nightly, from half past seven to twelve o'clock, that would make life indurable to the fat woman of a dime museum.

The Oolah, at the Broadway Theatre, is a potent rival, with the mirth-provoking antics of Francis Wilson and the melodious efforts of his company. The opera is advertised as "the merriest of all." At all events, The Oolah is holding its own, and seems destined to abide with us for some time to come.

The special feature of the entertainment given by Dockstader's Minstrels is an Ethiopian burlesque of the Sullivan-Kilrain fistic encounter.

At Koster and Bial's Concert Hall, the programme embraces the burlesque, Monte Cristo Jr., the Gaiety dancers, the Austin sisters, and a farce called A Morning with Justice Schwab.

W. J. GILMORE'S ENTERPRISES.

J. B. Morrell, representing Manager W. J. Gilmore of Philadelphia, is in the city this week. He called at THE MIRROR office, and speaks highly of the prospects for next season regarding the home theatre and Mr. Gilmore's many enterprises on the road. He states that The Twelve Temptations played to phenomenal business in San Francisco. Mr. Gilmore will open his theatre in Philadelphia, the Central, on Aug. 3 with a very large company. The Central is said to be the leading vaudeville theatre of the country. Mr. Morrell attended the meeting of the Theatrical Managers' Association, at the Bijou Theatre, on Monday, and suggested Mr. Gilmore's name as one of the Trustees of the Board. Mr. Gilmore is claimed to be the only Philadelphia manager having traveling companies on the road.

Mr. Gilmore will put on The Devil's Auction, next season, in a sumptuous manner, excelling any similar venture. He is said to be one of the wealthiest managers in Philadelphia, where he is a large real estate owner.

WOOD'S FINANCIAL RESOURCES.

Rumors relative to the stoppage of work on the New West End Theatre have been rife for several weeks past. These reports have been coupled with positive statements from certain quarters, to the effect that A. H. Wood, the young manager, who is to show veterans, gray in managerial harness, how stock theatres should be conducted, had run out of funds, and that capitalists had been approached with a view to taking the theatre out of his hands and going ahead with the building.

For the purpose of sifting these stories to the bottom a MIRROR representative spent several days last week in Harlem and among theatrical people making inquiries. Few of them, although willing to tell what they knew or what they had heard, cared to have their names mentioned in the matter.

At the site of the new theatre, when the reporter called, there was very little evidence of actual work. A contractor's wagon stood on the corner of One Hundred and Twenty-fourth street and Seventh avenue, and a workman, resting lazily against it, puffed away at a pipe, and looked up into the sky. The theatre foundations, built solidly of brick, had advanced to the ground floor and that was all.

"Well, how's work?" inquired the reporter of the workman.

"Pretty good, but slow," was the answer.

"Were you working here to-day?"

"We were, but we've stopped now."

"Is work going right on?"

"It is, but it's a hard matter to get masons at this season of the year."

About the corner of One Hundred and twenty-fifth Street are any number of real estate offices. If the tales about Mr. Wood being a Harlemite, having millions of dollars, and connected with a family worth millions, had been true, real estate dealers in Harlem would know of him, but they do not, and they listen for news of the man instead of answering questions regarding him.

One of these gentlemen was seen by a MIRROR representative.

"As far as I can hear," he said, "Mr. Wood is not a Harlemite and never has been. Even now he lives in Seventy-sixth street. He comes from Detroit and hasn't a red cent of his own. All this money he's showing around belongs to his father-in-law, Louis Bressler, a retired furrier of Detroit. Work was stopped on the building for ten days recently, because, as far as I can hear, this Mr. Bressler couldn't turn some of his real estate into money as quick as he wanted to."

Mr. Mitchell, a brother of Maggie Mitchell, was non-communicative. He did not know anything regarding the payments on the property that had been purchased from his sister, but was not at all encouraged, regarding a new theatre, by the slow way in which the West End was going up.

The clerk of the Winthrop House, the proprietor of which was out of town, stated that so far as he knew, young Mr. Wood was all right, but the theatre was going up very slowly.

A theatrical manager, who claims to know something of the theatre, stated that the ground had been purchased of Maggie Mitchell for $110,000, only $10,000 of which had been paid down, the other $100,000 to be on mortgage. The last payment had not been made. The building had gone up to the ground floor, and then stopped because the contractors who were to supply the stone refused to go on until they were assured that the finances of the manager were in a satisfactory condition so far as possible payment for their work was concerned. A number of people who began to have business transactions with the young manager and who were subscribers to a popular mercantile agency, requested that concern to investigate Mr. Wood's financial condition. The result was not of a satisfactory nature. As for Mr. Bressler's vast wealth, the manager stated that it, too, began to disappear before the investigating light of the agency. It was found that when the fur merchant gave up his business it was worth $400,000, and as there were two partners this would make Mr. Bressler's share just $200,000. It was while Mr. Wood, who had some money, was in Detroit, showing a collection of his paintings, that he met the Bresslers and married their daughter.

Among other rumors about Mr. Wood and his theatre, was one to the effect that several of the people engaged for his stock company had all either canceled their engagements or else that they were on a still hunt for other positions. Charles Kent, who was met on Broadway, stated that he was satisfied with the arrangements he had made, and that he had no intention of resigning. The reason for this is said to be that Mr. Kent has a contract. Others, who have made merely verbal arrangements, may not be so confident, however, as it is said that Mr. Wood has delivered himself recently to the effect that he did not intend to sign any more contracts—thereby making himself liable to the payment of salary—until the engagements began.

Regarding the Detroit property, which belongs either to Mr. Bressler or Mr. Wood, it is said that the purchaser was given a certain time in which to make his payments, and that he has not yet seen fit to show the color of his money.

Another person stated that Charles Abbott, who is looking after Maggie Mitchell's business while she is absent in Europe called—after several other ineffectual attempts—on Mr. Wood, on Saturday last, in an effort to get the last payment of purchase money for the Harlem property, but that he was unsuccessful, and went back to his home at Elberon, N. J., disgusted and angry.

A rather funny story is also told about Mr. Wood's attempt to "boom" his advertising sheet. He and his employés were said to be in the habit of going around with subscription books, in the endeavor to get new names for the list, and on several occasions were reported to have been out until four o'clock in the morning. When the architect of the new house, George H. Griebel, was married some time ago, the groom contemplated a trip to Boston with his bride. According to the story told, Mr. Wood planned a pleasant surprise for them. With almost his entire business and editorial staff he boarded the steamer, intending to have the whole crowd appear before the young couple when they came to breakfast on the boat the next morning, which was Sunday. When the morning came, the groupe appeared at breakfast according to programme but the Griebels had changed their mind about going to Boston, and were not there to be surprised. This did not "faze" Mr. Wood, however, for long before the boat landed he had unfolded a new scheme and a big batch of his papers at the same time, and the business and editorial staff, headed by the reputed millionaire, handed them out to the passengers until the officials of the boat notified them to stop. Then they are said to have gone off the boat and handed them to people as they went to church.

To ascertain Mr. Wood's side of the story, a MIRROR reporter called at his offices, in West Twenty-third Street. Mr. Wood was out, but his representative, R. Coutant Varian, spoke for him.

"All that we are waiting for now," he said, "are the iron contractors. The brick work is done as far as it can be, but we can do but little more than complete the brick work until the first tier of iron beams arrives."

"How about the reputed shortage of funds?"

"Those rumors have probably been started by Stepfather Lamprecht and Hammerstein, of Harlem. Mr. Wood has all the money necessary to carry out all of his contracts, and he will do so. All of his people are sticking by him."

"Is the money his or his father-in-law's?"

"That is immaterial. I knew that arrangements have been made by which Mr. Wood will be in possession of $200,000 within the next two weeks, and that will probably cover pretty nearly everything necessary. Mr. Wood went down to Long Branch this morning to close up the Maggie Mitchell matter. He will meet Mr. Abbott there. Mr. Wood is all right."

UNDER THE BLACK FLAG.

The systematic war, waged by THE DRAMATIC MIRROR, has slightly scotched the slimy folds of the piratical Laocoön that has fastened its coils around the profession. The doors of a number of theatres in the West will be closed against pirates during the coming season, and the bucaneers will be driven to play in illy-provided halls or in slumbo variety theatres.

THE MIRROR recently called the attention of the New York *Clipper* to the fact that one Miss M. Adair, who deals in stolen manuscript plays, was having her letters addressed in care of that office. Last week's *Clipper* contains several advertisements from pirates, and brief notices under the heading "Professional's Bureau." The following notice: "A soubrette, a comedian and others are wanted for the Standard Theatre company," refers to a double-column "ad" on the cover or back page of the *Clipper*. This "ad" was inserted by pirate David J. Ramage, who operated in the West last season. If the *Clipper* will change the heading "Professional's Bureau," to "Professional's and Pirates' Bureau," then it will be both exact and truthful. While "ads" may slip through the business department of any newspaper, it is altogether improbable that the compiler of the Professional Bureau column does not know a hawk from a hand-saw. For instance, the twenty-seventh paragraph in the "P. B." column of last week's *Clipper* states that "Repertory people are wanted for Johnson's Madison Square company." Does not the "P. B." compiler know that there is no legitimate road company conducted for the Madison Square Theatre, by a party by the name of Johnson? A circular of this same Johnson was kindly mailed to THE MIRROR, this week, by Manager Charles A. Shults, of the Casino Opera House, Bath, N. Y. Manager Shults plays only first-class attractions.

The May Bretonne company, under the management of Hamler and Eldon, has stolen Minnie Maddern's Caprice, which is a feature of their contraband repertoire. They are playing The Romany Rye under the title of The New Romany Rye.

Frederic Seward writes: "The Arnold and Griffin Lyceum Theatre company claim to have produced a new (?) play called Job's Lass, at Price's Opera House, Atchinson, Kan., recently, written by one E. A. Kerr, of their party. This piece is none other than Carrie Stanley's Collier's Daughter, which under my business management was first brought out over four years ago. I booked and played Miss Stanley in the Collier's Daughter in nearly every city and town of Pennsylvania, Ohio and New York. I had this play copyrighted over four years ago. It is a shame that when one writes a piece (even if only a most ordinary one in merit) that it can be deliberately stolen from you, under your very eyes."

Through careless type-setting, THE MIRROR incorrectly announced, in its Provincial columns, last week that the Clair Patee company were playing a two weeks' engagement at the Peavey Grand Opera House, Sioux City, Ia. The Patee company played at the Academy of Music in Sioux City. They have stolen Jim the Penman, The Old Homestead, A Night Off and Widow Bedott. They played for two weeks in Sioux City.

OBITUARY.

MARY ANNE CHIDLEY.

Mary Anne Chidley, wife of Sydney Chidley, of the scenic department of Palmer's Theatre and of the literary staff of this paper, died of heart failure, during the intense heat of Saturday. Mrs. Chidley was born in London, England, and was considered quite a handsome woman in her youth. She had a sound judgment of dramatic matters, and greatly assisted her husband in the criticisms of current plays in this city. She was also an accomplished musician, and often played at entertainments for charitable purposes, but her modesty always induced her to assume an adopted name on such occasions.

Mrs. Chidley was of an exceedingly gentle and genial nature, and was held in great regard by her intimate friends. Her father was the Reverend Dr. Twycross, an English litterateur and collaborateur with Dr. Lempriere in the preparation of the "Classical Dictionary." Her only surviving relatives are two sisters, one the wife of the Rev. W. Miller, an English clergyman; the other, the widow of Enrique Paris, owner of the famous Emerald Mines of Muso, near Santa Fe de Bogota, where Mrs. Chidley also resided for some years. An autopsy, performed by Drs. Bogert and Palmer, revealed calcification of the main arteries, probably of long standing. Mrs. Chidley was passionately fond of the theatre, and had witnessed many of the great productions of London and Paris before coming to this country with her husband about five years ago.

The funeral will take place at the Little Church around the Corner at ten o'clock tomorrow (Wednesday) morning. Richard Marston cabled to Mr. Chidley from London expressing his regret and sympathy for the loss of his estimable and lovable wife.

WILLIAM B. CARROLL.

William B. Carroll, one of the best known circus men in the country, died at his home near Van Ness, Westchester County, on Sunday last. The deceased was generally known as "Barney" Carroll. He was in his seventy-fourth year, and spent the whole of his long life in the circus business, in which he had capably filled every position. Mr. Carroll had great natural ability as a low comedian. His only daughter married the late Benjamin Maginley. He leaves a widow. During his time he taught some of the best known performers in his line.

MADISON V. GOWE.

Madison V. Gowe died at Schenectady, N. Y., of consumption, on Monday, in the twenty-second year of his age. Mr. Gowe had been a member of Jennie Calef's company during part of last season and subsequently was with Bishop's Muggs' Landing company. The deceased made many friends in the profession, who mourn his early demise.

AS YOU LIKE IT.

The report recently circulated by a bad, bold, Boston man, that the Madison Square Garden had been secured for a match race between a Mr. Kilrain of Baltimore, and Spokane, the winner of the Kentucky Derby, is wholly without foundation.

* * *

It is said that when the Lyceum Theatre Wife company was in Philadelphia recently, a number of them were assembled at the Continental Hotel, awaiting the appearance of their tragic soubrette. A hoarse and prolonged whistle from the Broad Street station proclaimed the arrival of a train from New York.

"There is Miss Henderson now," said Mr. Miller, looking up—and there was an awkward pause.

No one knew whether he meant that Grace was on board—or what.

* * *

One of the latest topical songs is entitled "Fishing." The refrain "Affidavits" is indispensable.

* * *

Commissioner Tanner is making a signal hit in The Veteran.

* * *

Marie Jansen is beguiling the dreamy Summer days by angling for the gay and festive crablet at Pleasure Bay. See Touralouki catch a crab and die!

Right off that reedy point of the Shrewsbury, given a day just a little cloudy, with the sunlight trying to slant through blue-grey haze, she leans over the edge of the boat and trills "Ohé, mamma!" in a soft undertone to the river. The gullible Shrewsbury crabs come around her in shoals and paddle blindly into her net, content to die in such a cause.

A black Tam o' Shanter is pulled well down over her bangless forehead; there is a freckle on the tip-tilt of her nose, but she is far and away from humid New York; she has shaken the dust of the city streets from her russet shoes, and the approving chirp of the pert bobolink who is swinging above her, sounds sweeter to her ears than the most tumultuous encore from a first-night house.

Dream on, Marie, in your wave-rocked boat. Gather your crablets while you may. The remarks of the gilt-edged girl graduate, if trite, are true: "The past is behind us, the Future before us; only the Present is ours!"

* * *

A paragraph is going the rounds that Richard Mansfield is now in possession of David Garrick's shoe-buckles, which were presented to him recently, in England, by the Dowager Lady Freake, in remembrance of his fine impersonation of Richard III. Mr. Mansfield is to be congratulated upon having obtained a foothold on the English stage; but the question now arises, did the shoe-buckles belong to the lady freak or the British Museum?

* * *

We are informed by Director W. A. Conklin, that Adele Le Page, of the Carlton Opera company, has presented the Central Park menagerie with a horned toad. It is gratifying to know that the profession is at last entirely rid of the "green-eyed monster."

* * *

SIX THEATRICAL DON'TS FOR YOUNG ACTORS.

Don't think you know it all the first season.

Don't think that a check suit and a clean-shaven face make an actor.

Don't get a "swelled head" if you want to succeed.

Don't talk "stage" from morning to night.

Don't imagine that you are irresistible.

Don't belittle a great profession by conduct unworthy of a gentleman.

* * *

The dicky-birdie of the Brooklyn *Eagle* says that there is a musical boarding house on Thirty-eighth Street, New York, kept by an operatic manager. When his boarders are in arrears, he signs a contract with them to sing under his management. In this way he has secured enough people to organize a company which is going on the road, headed by the star boarder as prima donna. Her board is paid up to date and she will draw a salary.

* * *

A "Mediæval Fayre" is to be held at Croydon, England, in the old palace, where Queen Elizabeth once stayed for seven days. The object is to raise funds toward the restoration of the ancient pile. This is all very unique and æsthetic, but the event will no doubt be modernized by the exiled oyster in the impressive tureen and the young person in the swiss apron working a sort of refined "Badger game" upon the unsuspecting young man.

* * *

It will, no doubt, interest aeronautic circles to learn that Miss Lilian Grubb, having completely recovered her health, will, according to *Freund's Music and Drama*, make a "flying trip" with her husband to San Francisco. We suppose they will then "flit" along the Pacific Coast.

* * *

A few weeks ago, permission was secured by a firm occupying offices in the Casino Building to display a sign. When everything was nicely finished it read "Blank, Blank and Co., Stock Brokers," and right underneath, in clear, bold type, "The Brigands."

* * *

"Please, sir, can I go down in your cellar and get a nickel that my little brother dropped," said a sad-eyed and tattered eight-year-old girl, standing on a grating with a wee, ragged, dirty-faced boy by the hand. She addressed a grocer's clerk who was putting up the shutters.

"Never mind," said the good-natured fellow, "here's one instead."

"Thankee, sir!" and turning to her little companion, she said: "Hurry up, Billy, and let's find another grating before the stores are all closed."

* * *

The Sturges Comedy company is playing a piece called Castle Garden. The actors must be highly accomplished linguists.

* * *

A realistic production of The Taming of the Shrew is threatened in Jersey City, where a woman has been indicted by the grand jury as "a common scold and a nuisance." The colonial law, with the "ducking stool" as the penalty for voluble and irate dames, is still in the statute books of New Jersey.

* * *

In alluding to the recent sale of Billy Emerson's jewelry at San Francisco, a local paper says: "Of course the public sale of his diamonds puts Billy out of the minstrel ring. A minstrel can get along without diamonds so long as he has the ticket to show, but as soon as he is sold out that is the last of him. In the hour of his misfortune, Emerson has at least the consoling reflection that the public sale of the gems nails the infamous lie, set abroad by hateful rivals, that his diamonds were only paste." The same paper is responsible for the assertion that "the auctioneer nearly wore out his voice in a vain effort to get more than $120 for a gold watch that it was currently reported had cost William $750," while "the enormous diamond locket that used to wear holes in Billy's vest sold for $80, and the big ruby scarf pin was knocked down at $62, a sacrifice which will wring William's heart when the sad news is taken to him on the New York Rialto."

* * *

The comedian looked so cool, with the thermometer in The Dramatic Mirror office registering 96°, that the transpiring reporter swam over to him for relief and explanation.

"I only experienced warm weather once," said the cool one, "and that was in Arizona; where the weather is so hot that when one of the natives died and, as is natural to exit from that locality, went to hell, he came back next day for his overcoat."

* * *

Francis Browning Owen, nephew of the poet, Browning, was a practicing lawyer in Detroit, but latterly contracted dissipated habits. He attended revival meetings held in a "converted theatre," and has joined the church. A converted lawyer is translucent, but a "converted theatre" is rather opaque.

PRIMROSE AND WEST'S MINSTRELS.

The well-known Thatcher, Primrose and West Minstrel firm has been dissolved and the company reorganized as Primrose and West's Model Minstrels. All the great artists of the old T., P. and W. company have been retained for the new organization, which will also include a number of European specialty performers of distinction. The ensemble will present an array of acknowledged talent in the minstrel world, including George H. Primrose, William H. West, Barney Fagan, Bob Slavin, Wood and Shepard, the great Barber (bicyclist), the Big Four (Smith, Waldron, Haley, and Martin), Prillman, Dixon, Fox Samuels, the Great Elwood, and the European specialty artists, The Aubreys, four in number. Primrose and West have a record of twenty years' of engagements kept and promises fulfilled. All dates booked by Thatcher, Primrose and West for the season of 1889-90, will be filled by Primrose and West's Model Minstrels.

SEASIDE AND WOODLAND.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.
Childe Harold.

George H. Jessop, who arrived from Europe early last week, went to Narragansett Pier. From there he will go to Siasconset, Nantucket Island, returning to this city after the rehearsals of The Great Metropolis.

John H. Brannick is at Long Branch.

H. A. Rockwood is summering at Saranac Lake in the Adirondacks.

Jennie Williams is spending the Summer at Long Branch.

Gus Cook is summering at Fort Wadsworth, Staten Island.

Joseph P. Reynolds is at the Thousand Islands.

Marion Manola is summering at Point Lookout, L.I.

Charles Burnham is among the Adirondacks.

GLEANINGS.

Joseph Frankan has been re-engaged for the leading comedy part in The Corsair.

Mary Penfield has been engaged for the Siberia company.

Alba Heywood was married to Marie Genevieve Story at Butler, Ind., on July 6.

Florence Gerald will go with A Shot in the Dark company next season.

Andy Morris has been re-engaged by C. R. Gardiner for the He, She, Him and Her company.

Mr. and Mrs. Richard Compton have signed for Adams' He, She, Him and Her company.

Lillian Stillman has signed to play the leading soubrette role in Irish Hearts of Old, next season.

Louis Waldron has been re-engaged as advertising agent of the Broadway Theatre for next season.

Carl Haswin, who is summering at Holly Beach, N. J., is passing a few days in the city on business.

Anna Barclay has been secured by Harry Kennedy for the leading female role in Lights and Shadows next season.

Sydney Armstrong, Olive Stoddard and Little Aimee Stoddard have been engaged for the road season of The Burglar.

Frank Charvat, manager of Ullie Akerstrom, is spending his brief vacation in boating, bathing and fishing at Peoria, Ill.

Marguerite Deane and not Marjory Dean, as erroneously stated, is the name of the lady engaged for Adams and Cook's company next season.

Walter Burbidge, the scenic artist, is at Grand Rapids, Mich., busily engaged in painting three acts for Sol Smith Russell's Poor Relation.

There is a duel scene in The Mesmerist and not a dance as appeared in the advertisement of Agnes Herndon in last week's Mirror.

Tom. Goodyear, late of the Drury Lane Theatre, London, has been secured by the Miller Brothers as master stage-machinist for Kajanka.

Fanny Francis will join the Helene Adell company at Binghamton for the Summer season. She has, however, not yet positively closed for next season.

J. Leon, the clown, who goes with Zozo next season, arrived from Paris last week. He brings some decided novelties in scenic and mechanical effects and ballet movements.

Among those who have so far been engaged to support Jay Hunt next season are: Richard Compton, G. L. Mack, Harry W. Godesbeck, Mrs. Richard Compton and Constance Barrington.

Charles Senior, formerly advance representative for the Juch-Perroti Concert company has been engaged for George H. Adams' He, She, Him and Her company in a similar capacity.

The following people have been engaged for Primrose and West's Model Minstrels: Barney Fagin, Wood and Shepherd, Frillman, Prof. Carpenter, Thos. B. Dixon, and the great Elwood. The season will open on Sept. 15.

Jacob Litt has secured Richard Halley to paint all of the scenery for his Bijou Opera House, Milwaukee, while Ernest Albert will paint the drop-curtain for the same theatre. The subject for the latter will be a sword dance at a Pasha's palace.

William R. Pike, manager of Gertie Homan, writes that his little star is to continue acting Editha in The Burglar, only for a short engagement at the Madison Square Theatre, as she is to be starred next season in a play written by Lucy C. Lillie.

Tony Farrell and wife (Jennie Leland) have been engaged for the comedy and soubrette parts in The Royal Pass, in support of George C. Staley. Edith Barrington and Lottie Blair have also been engaged by Manager Harry Doel Parker.

A Rag Baby will be under the management of Chapman and Sellers during the coming season. Ed. Chapman will play Old Sport and Blanche Henshaw, Venus. A. L. Southerland will be business manager. The season will open in Brooklyn Sept. 9.

Ruca Allen, a clever young actress, will play the part of Satan in Kajanka. Among others engaged, during the past week, are Fannie Seymour, Josie Foster, Emily Hyde, Susie Mace, Jennie Millard, Lou Lehman and J. H. Weaver and William Webster.

Ella Mayer, who was formerly a member of Nat C. Goodwin's company, and who retired from the stage after her marriage to John T. Craven, has signed with T. C. Howard to act soubrette parts, during the coming season, in the support of E. P. Sullivan and Rose Stahl.

Marianne Clarke has been specially engaged by E. H. Macoy for the part of Wilfred Denver in The Silver King during the coming season. Millie Stafford and Cuthbert Cooper have also been engaged for the same organization. Mr. Cooper will be the stage manager.

The St. Felix Sisters will arrive from Paris in August, to complete arrangements for their tour the coming season in the Royal Hand. They will bring with them all the costumes, scenery, designs, etc. The attraction will, it is said, be a very strong one. The entire season has been booked through Winnett's Amusement Exchange.

Mr. and Mrs. W. H. Bishop are summering at their beautiful villa on Schroon Lake. Marc Klaw, who is spending a few weeks there with his family, writes that the Bishop villa is one of the very prettiest of American actors' homes. Perched among the Adirondack mountains, architecturally beautiful and exquisitely furnished, the house makes one of the coolest nests imaginable. Mr. Bishop is provided with row-boats, sail boats and a steam launch, with which he entertains his friends most pleasantly.

Charles Charters has been specially engaged to play the part of Arthur Rush in The Lion and the Lamb at the Bijou Theatre on Aug. 5.

Owing to the dissolution of partnership between Messrs. Downing and Mack, Charles D. Herman, who had a three years' contract as leading man, finds himself unexpectedly at liberty. He is, at present, at 4,116 Baring street, Philadelphia, to which address managers, desirous of engaging him for the coming season, can send their communications.

The company engaged to support Thomas E. Shea next season will comprise Joseph Greene, A. W. Rumble, Thomas Freeman, Ralph A. Ward, Elmer Rigdon, J. T. Macauley, Jewel Sheridan and Helen Frost. Manager G. W. Varney writes that the season will open on Sept. 2 with the first American production of In the Ring.

Ex-members and graduates of the Lyceum School of Acting (known also as the New York School of Acting and American Academy of Arts) are requested to send their permanent or present address to George Lesoir, secretary of the alumni, care of *The Theatre*. A record of the stage career of members is being compiled. Emma V. Sheridan is the association's president.

The company engaged to support Ida Van Cortland during the coming season includes Clarence E. Holt, J. H. Cook, Arthur Beebee, Walter Granville, Fred. Felton, Charles E. Wesley, Gwendolen Hamilton, Dollie Burdell and Adele Durand. Albert Tavernier will be the manager and James E. Tavernier the treasurer of the company. Miss Van Cortland's season will open on Aug. 26.

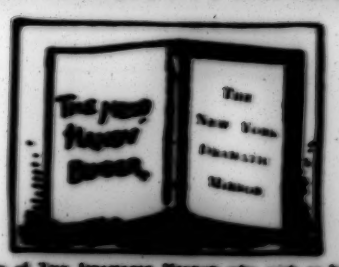
Marie Haynes fell through an open hatchway near her dressing-room, at Poole's Theatre, previous to the performance of Nip and Tuck last Monday night. Although it took some time to restore her to consciousness, she pluckily insisted on going through with her part, and the audience never suspected that she had come near making her final exit from the stage before the play began.

Gustave Kahn has received a communication from Henry Pettitt, the author of Hands Across the Sea, to the effect that he may come here early in August to superintend the rehearsals of his successful play. The piece will receive its first presentation in this country, simultaneously in New York and Boston. Mr. Pettitt has not been in America since he conducted the production of his play, The World, at Wallack's Theatre in 1880.

The two troupes of the Haverly-Cleveland Minstrels opened respectively at Rochester and Buffalo, on Monday night. The managers claim to carry forty-six people with each company, and that Billy Emerson, Willis P. Sweatnam, Hughey Dougherty, and Billy Rice receive individually a salary which would have paid the entire company of a minstrel troupe of ye olden time. The Japanese acrobats are fully represented in both organizations.

Managers of most stars are generally busy making arrangements about this season of the year for suitable places to rehearse their companies. As a result, during the months of August and September, all the New York theatres are fully occupied every hour in the day. W. H. Crane has made a sensible move by calling his company for their first rehearsal, on August 19, in Boston at the Hollis Street Theatre. Not only will they secure freedom from interruption but they will have the benefit of an atmosphere cooler, at that time of the year, than that of New York. William Seymour will direct the production of all of the plays that go to make up Mr. Crane's repertoire.

THE MIRROR BINDER



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Boland Road Company.
FIFTH SEASON. 1889-90

Notice to Managers.
All Managers of Theatres are hereby notified that
ANNIE PIXLEY
is the exclusive owner of
M'LISS,
and that in the event of allowing any production of M'LISS in their theatres they will be prosecuted to the full extent of the law.
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MUSICAL AGENTS.
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This Agency is prepared to furnish Artists, Quartettes and Chorus people for Opera, Drama, Concerts, or any class of musical entertainment.
Good chorus people wanted for next season.

IN THE COURTS.

THE LENGTHY FAUNTLEROY LITIGATION.

The investigation now being conducted by ex-Surrogate Daniel G. Rollins as referee, with a view to ascertaining whether Manager Frank W. Sanger, of the Broadway Theatre, is entitled to a share of the out-of-town profits of the production of Little Lord Fauntleroy, from Manager T. Henry French, promises to keep all the parties interested in it engaged more or less the rest of the Summer. The sessions held last week were made interesting because Louis Aldrich and S. F. Nixon of the firm of Nixon and Zimmerman, of Philadelphia, testified on behalf of Manager Sanger, while Samuel French, the senior member of the firm of Samuel French and Son, of this city and London, England, publishers, producers and managers of plays, gave testimony for his son, T. Henry French.

Mr. French, the elder, came here from London several weeks ago to testify, and as the case is not likely to be concluded for some weeks, he was examined out of the regular order in order to allow him to return to London on Saturday last. His testimony was concluded in time to permit him to catch his steamship Saturday afternoon and he is now on the ocean enjoying the refreshing salt breezes having been glad to escape the cross-examination of the lawyers without losing his temper.

Louis Aldrich made an excellent witness, and felt as much at his ease as if he were on the stage. He testified about the meeting of the Actors' Fund held in June, 1887, at the Madison Square Theatre, when he presented a resolution calling for the appointment of an auditing committee to examine the accounts of T. Henry French, treasurer of the Fund. Some person present suggested the name of Mr. Sanger as one of the committee, which brought Mr. French to his feet, he interposing an objection upon the ground that it would not be fair to appoint Mr. Sanger, as he was his partner. Prior to that time Mr. Aldrich had heard that French and Sanger had exported certain plays. Mr. French had expressed great satisfaction about the business Harbor Lights had done in Boston, and told him that French and Sanger had made a large amount of money out of it. Not so with his own play, The Kaffir Diamond, which was a financial failure, and in which he had lost about $8,000. This play he read to Messrs. French and Sanger, in order to have it produced at the Broadway Theatre. They expressed a willingness to put it on the stage there, Mr. French saying that, of course, it was understood that he and Sanger were to have an interest in it on the road. On March 4, 1888, he met the partners when they were discussing the ill-favored comments and criticisms in the newspapers on La Tosca, which was then being produced with Fanny Davenport in the leading role. They thought the criticisms were unjust, and that they would kill the play. As to its morality Mr. Aldrich considered it was pretty broad, and he did not know whether it would attract the women or keep them away. At any rate, Mr. Sanger felt very despondent at the time, in view of the fact that he had put so much money in the Broadway Theatre, one-half again as much as he intended to, and he feared that it might cripple him. Mr. French took a different view of the situation, and told his partner that they could stand four or ten failures if they could get one success like the Silver King on the road, upon which they would make more money than the entire theatre was worth.

Mr. Aldrich further testified that he met Mr. French abroad last Summer and speaking about Little Lord Fauntleroy Mr. French said "that they were going to get it, and he thought they would make a barrel of money out of it in America." Mr. Aldrich understood this thoroughly to mean that the play was between Mr. French and Mr. Sanger. When Mr. Aldrich returned to this city last Summer he sold French and Sanger an interest in the play, and they had to meet one-fourth of the losses in addition to the losses that were incurred by the Broadway Theatre.

On cross-examination by Ex-Judge Dittenhoefer Mr. Aldrich admitted that he was a friend of Mr. Sanger and as such had lent him about $20,000 in bonds, having received the stock of the Broadway Theatre company as collateral. Mr. Aldrich denied having backed Mr. Sanger in the Broadway Theatre enterprise. He said that he had seen the receipts of Little Lord Fauntleroy for about seven or ten weeks, amounting to $30,000. With My Partner, he said, a couple of hundred thousand dollars had been made on the road in five years. Mr. Aldrich did not mind having his attention called to the fact that The Kaffir Diamond was a failure, but when Ex-Judge Dittenhoefer pleasantly alluded to the fact that "he was an actor with a good memory" and therefore ought to be able to give conversations exactly as they occurred, he took exception to this constant reminder and declared that he did not wish to be insulted and objected to the remark. The Ex-Judge said that he intended no offense and Mr. Aldrich regained his good humor before he got through.

Manager Nixon, of the Chestnut Street Theatre, Philadelphia testified that in July last he and his partner met Messrs. French and Sanger at Long Branch, when Mr. French told him that he and Mr. Sanger had the rights of Little Lord Fauntleroy for this country and were going to produce it and Mr. Barnes of New York at the Broadway Theatre, and if they were successful would send them on the road. Mr. Nixon had Fauntleroy booked for his theatre for five weeks and three weeks for Mr. Barnes of New York.

When cross-examined the fact was elicited that Manager Nixon had had some trouble with Mr. French about withdrawing Fauntleroy for one week so that he could book the Wyndham Combination for that time for his theatre. Mr. French refused to accede to this request and tore up the contract at once, made terms and booked the play for the Walnut Street Theatre.

Mr. Samuel French, who has been a publisher, owner and producer of plays for the past thirty-eight years, having started in this city in 1850, and opened his London house in 1870, made a very good witness for his son, T. Henry French. He testified that Henry had entire charge of the business of the firm in this country, and everything was left to his judgment. When Mr. French purchased Little Lord Fauntleroy in June last he paid £250 to Mrs. Burnett as an advance upon the royalties which would become due to her and £25 to the Solicitor for his services. The assignment of the play was made in his son's name for its production in this country and Canada, pursuant to an arrangement which they had made about a dozen years ago, under the advice of counsel, and to avoid trouble in case of litigation, because Henry resided here. Since then weekly payments have been made to Mrs. Burnett, arising out of the production of the play in this country. To show that this was and is the rule of the firm, assignments of eighteen different plays, all in the name of T. Henry French for production in this country, were put in evidence. The old gentleman said that the first negotiations he had for the purchase of Fauntleroy were had in March a year ago. He told Mrs. Burnett of the advantages she would have in giving his firm the play. All the delay was on her part and in the solicitor seeing her. Finally when he did secure it he cabled to his son. This was about the middle of the month. It was produced in London and proved a money success. When Mr. Sanger was in London last year he called upon Mr. French. The latter testified that Sanger never told him that he and Henry were partners in exploiting or producing plays in this country, or that he had an agreement to have an option in all plays owned by the firm of Samuel French and Son, or in which they were interested for production at the Broadway Theatre or in the United States. What Manager Sanger did tell him was that he was associated with T. Henry in the Broadway Theatre enterprise. The elder Mr French then told Mr. Sanger that he thought the character of the two men would balance each other, and one would be an assistant to the other, as Henry was a man of hasty temper and Mr. Sanger was cool. Therefore he believed they would work well together in the scheme of the new theatre. Mr. Sanger went to Paris and while he was there Mr. French cabled him that The Bells of Haslemere was on the stage if he wanted to see it. Before he returned to London Mr. French purchased the control of it. This he did without any advice from or consultation with Mr. Sanger. He saw the play and said he liked it, and would produce it at the Broadway Theatre. Mr. French told him to make his arrangements about that in the ordinary way with his son Henry, as he did no business on this side of the water.

Mr. French *pere* visited this city in the early part of last October, and a few days later Mr. Sanger saw him at the office of Samuel French and Son, in Twenty-third Street, and said that he wished to secure an interest in Little Lord Fauntleroy outside of the Broadway Theatre, and wanted Mr. French to make him a proposition. The elder Mr. French then told Mr. Sanger that the play had been purchased, the preliminary expenses all paid, and that the piece was a success in London and Boston. As it was an assured piece of property he did not want to make a proposition, but told Mr. Sanger to make one and that it would be entertained. Mr. Sanger did not do that, and the matter closed in a friendly way. Mr. Sanger never said that he had an interest in the play nor claimed that he was entitled to any, neither did he say that French and Sanger had any interest or option in it outside of the Broadway Theatre. Mr. French *pere* was willing that Mr. Sanger should have a mutual interest in all plays that were to be exploited by the firm in the future, and so proposed, but his son Henry objected, and declared that rather than consent to any such arrangement he would leave the firm. Mr. French *aine* told Mr. Sanger this. The former declared that he never told Mr. Sanger that he was to bear none of the expenses and only to be interested in the profits.

As to the play In Danger, Mr. French *aine* declared that he had never told Mr. Sanger that it was written to order for him by two young men in his employ. As a matter of fact it was not written to order for him by anybody in his employ. Joseph's Sweetheart, which was purchased at the same time as Fauntleroy for £100, did not prove to be a money success, and Mr. Sanger never claimed any share of the profits, neither did he express a desire to share in any of the losses.

The cross-examination of Mr. French *aine* by Lawyer Almon Goodwin was long and tedious and worried the old gentleman at times because of his anxiety to get away in time to catch his steamship. He thought some of the questions put to him were rather ridiculous and felt inclined not to answer them. On several occasions he almost lost his temper, but he refrained from freely expressing his thoughts, although his testimony was twisted to some extent by the cross-questions, yet it was not to such a great extent as to be of any material benefit. He would not say positively that Mr. Sanger had not said that he thought he ought to have an interest in the play or that he had hopes of having an interest in it. Moreover, he asserted, that while the stock of the Broadway Theatre is in his son's name, he does not own it, but it belongs to him, Samuel French. He recalled that it was not an uncommon occurrence to purchase plays before they were written, and testified that he had purchased three plays from Victor Sardou, none of which were written and had paid £1,000 down. Mr. French admitted, in answer to a question of Ex-Judge Dittenhoefer, that negotiations have been pending for the purchase of the entire business of the firm by his son T. Henry, but that they were not completed because of some little difference about the details. He declined to tell the price offered for the business. Although the stock of the Broadway Theatre held by T. Henry French is in the latter's name, yet his father said he owned it.

Manager Sanger's examination is still unfinished. In regard to the latter's signing the answer to Emily Rigl's suit against him and T. Henry French for breach of contract, in which he denied that they were partners, Mr. Sanger stated that he was very ill at the time he signed that paper and was not aware that he was denying that he was a partner of Mr. French. He stated that the paper was handed to him and he was told that Mr. French had signed it and that it was all right. Speaking about his letter to Manager French, while the latter was abroad last Summer, wherein he spoke of Little Lord Fauntleroy and asked if he could "have a chance at a bit of it" but if the question was impertinent Mr. French need not answer it, Mr. Sanger stated that he merely made the last statement as a joke and that it had no further significance whatever.

More testimony will be taken this week.

MARGARET MATHER GETS A NEW TRIAL.

Margaret Mather will hear good news as soon as she arrives in this city this week from her trip abroad. The decision in her favor given last week by the Appellate branch of the Supreme Court, was handed down just after she had sailed for home, and too late to cable her. The decision in her favor is in her old litigation with her former manager, J. M. Hill, who attempted to prevent her from acting under the management of Messrs. Gilmore and Tompkins, after she had signed a second six years' contract with him. Mr. Hill obtained a temporary injunction against Miss Mather about a year ago, but when the motion for its continuance was argued before Judge Lawrence, her interests were looked after by Ex-Judge A. J. Dittenhoefer and General H. C. King, who fully ventilated the charges of mismanagement and neglect that the actress had made against her former manager, and her reasons for refusing to continue to appear under his management, which have appeared in THE MIRROR from time to time.

Judge Lawrence, after several months of consideration, denied the motion for the continuation of the injunction, saying that he did not think Miss Mather would be restrained from appearing upon the stage unless it clearly appeared that Manager Hill had fully performed all the requirements of the contract on his part, and she had violated its conditions. He thought that if what Miss Mather claimed was true, then Manager Hill had not properly accounted to her for her share of the profits nor invested such profits in accordance with her instructions. Unless Manager Hill succeeded in establishing a full and faithful performance of the contract on his part, the Judge did not think he should grant him the stringent remedy he sought. The trial was had in November last before Judge Andrews, during which a great mass of testimony was taken.

On behalf of Miss Mather, Ex-Judge Dittenhoefer offered to prove that Mr. Hill had, during the first contract, wrongfully deprived her of her share of the profits, had refused to account, and had wrongfully invested money for her, but the Judge excluded the evidence because it was in reference to occurrences under the first contract which was not the subject of the suit.

Judge Andrews subsequently decided to grant the injunction asked for by manager Hill but as he had some doubt about the matter he granted a stay and permitted Miss Mather to appear with her new managers until the appeal could be argued before the General Term of the Court. This was done in February last by Ex-Judge Dittenhoefer on behalf of the actress and George Bliss for the manager. The Court last week gave a judgment ordering a new trial, Judge Bartlett writing the opinion, which is concurred in by Judges Van Brunt and Brady. The following is the opinion in full.

The subjoined is the full text of the decision handed down by Judge Bartlett and concurred in by Judges Van Brunt and Brady:

The position which the plaintiff occupied and assumed toward the defendant, when he prepared the second contract and got the defendant to execute it, was one in which in equity and good conscience, demanded from him a disclosure of any and all facts as to his management under the first contract, which if known to her might have prevented her from signing. The relation between them was a relation of express trust and confidence. The defendant was not a good business woman and the plaintiff knew it. She had little or no knowledge of the condition of the accounts under the first contract when the second contract was executed; and it is evident that she had implicit faith in Mr. Hill up to that time and relied upon him to act for her interests no less than his own. (See 2 Pomeroy's Eq. Jurispr. S. 902).

Whether any facts really existed showing that the plaintiff had failed to fulfil his part of the first contract is a question in dispute between Miss Mather —to speak of the defendant by her stage name—and Mr. Hill. It seems plain, however, that her evidence tending to prove the existence of such facts ought to have been received by the trial Court. The true purpose of this action is to enforce a specific performance of the second contract by means of an injunction restraining the defendant from acting under any other theatrical manager than the plaintiff. But the second contract was executed before the first one had expired, and is expressly declared to be a continuation thereof. To entitle the plaintiff to a specific performance or to an injunction which will have the same effect, equity required that he shall show a fulfilment of the whole agreement on his part—the first contract as well as the second contract, or continuation up to the time of bringing suit. And this was evidently the view of his counsel, for the complaint expressly alleges a due performance of the first contract by the plaintiff. The defendant denies it. The Court finds it. And yet a very large number of questions designed to prove the contrary, and admissable for that purpose were excluded against the defendant's objection and exception. This was error, and irrespective of the other questions in the case demands a reversal of the judgment.

The recitals in the second contract inserted by Mr. Hill to the effect that Miss Mather was satisfied with his business ability and with the general outcome of the contract just expiring, do not preclude the defendant from insisting that he has not fulfilled his obligations thereunder. She does not seek to vary or contradict the recitals. They were true when made. She was satisfied then, but with subsequent information has come dissatisfaction. Under the circumstances of this case the principles enunciated in Cocks *vs.* Barker (49 N. Y., 107) and Kenney *vs.* Aitken (9 Daly 302) have no application.

The plaintiff insists that if the defendant wishes to rescind the second contract on account of fraud under the first, she must return the $16,000 which she received under such prior agreement. As to this suggestion, it is to be observed that the question here is not one of rescission, but whether the case calls for the equitable interference of the court by way of injunction; and further, that the defendant was paid, not a stipulated salary, but a percentage of the net profits of her performances under Mr. Hill's management, and claims that she has not received all of said profits to which she was entitled.

If it be true that the plaintiff had in part deprived the defendant of her share in the profits under the first contract, and had committed the other breaches thereof which the defendant alleged in her answer, and in ignorance of which she entered into the second contract, then the plaintiff's case lacks the equitable elements which must exist to authorize the intervention of the Court in his behalf by injunction. Whether the allegations to this effect are true or not cannot properly be determined without considering much of the evidence which was offered by the defendant but excluded, and in consequence of its exclusion, the judgment must be reversed and new trial granted.

With reference to another trial, it may be well to say a few words in regard to the point made by the learned counsel for the defendant that the contract is not mutually binding upon the parties. We do not think it is bad for want of mutuality. The objection might apply to the second contract if it stood alone, but not when it is considered as a continuation of the first. In the first contract Miss Mather undertook to act under the management of Mr. Hill in such plays as he might produce, in such cities and theatres and at such times as he might direct, "to commence on or about June 4, 1885 and continue during the acting weeks of six years." Mr. Hill accepted "the above contract on the terms and conditions therein stipulated," and bound himself to pay Miss Mather twenty-five per cent. of the net profits for the season commencing on or about Sept. 1, 1885, and fifty per cent. during each season thereafter. It seems to us that the contract fairly imports an obligation on the part of Mr. Hill to produce plays enough to give Miss Mather employment in "the acting weeks" of every year, which presumably means during the ordinary dramatic seasons.

But for the reasons previously given the judgment should be reversed and a new trial ordered with costs, to the appellant to abide the event.

AUSTRALIAN NOTES.

SYDNEY, June 12, 1889.

At the Sydney Theatre Royal, Bland Holt and a powerful company, including Kate Bishop, Mrs. Walter Hill, Gus Glover, Walter Hone and others, are appearing in The Ruling Passion produced for the first time here on May 25. The piece is sensational in the extreme, the chief incident being a taboo scene, for the superintendence of which the well-known screamist, Mr. H. L'Estrange has been engaged. Business is reported good in the halls and upper circle and moderate in the dress circle. The Union Jack is in preparation.

At Her Majesty's, George Rignold is scoring another long run with The Runaway Wife, which has entered upon its eighth week and yet shows no sign of decreasing. This theatre above all others is now known all over Australia for the enormous runs the pieces attain. George Rignold puts on the pieces in splendid style, and they are well acted.

At Brough and Boucicault's Criterion Theatre Frank Thornton has been drawing full houses in Mama since it was put on three weeks ago. Very shortly Brough, Boucicault, Anson, Tetheragc, Lillian Gilmour, Ada Lee, Pattie Brown, Hans Phillips, Florence Trevallion, Myra Kemble, A. Hilton and a lot more good people will return to the Criterion and appear in On Change at the close of which Brough and Dot Boucicault are going to stage Bulwer Lytton's beautiful play, Money on a scale of greater magnificence than they did either The School for Scandal or Tom Jones, both of which pieces quite took Sydney and Melbourne by storm.

John Solomon, proprietor of the Criterion, has leased the Opera House for a term and is producing several well-known operas including Maritana, Faust and Bohemian Girl. During the season among other new operas, we are to have The Beggar Student. The artists will include Thomas Gilpin, Lulan Tree, John Forde, Henry Bracy, Clara Thompson, Mme. Lablanch. Mons. H. Kouslski has charge of the orchestra which is a very efficient one.

At the Alhambra Music Hall where a first-class variety co. may always be seen and heard to advantage, a very novel first part is at present being presented representing The Crystal Caves. Business at this house is always good and recently Frank Smith, the proprietor, celebrated their fifth consecutive year.

At the old Exhibition Building, which has been leased by Hiscock and McMahon, the Silbon and Rook artists are drawing large houses each night and Saturday afternoons. Their performances upon the bar and trapeze are phenomenal, and are at present the talk of the city, especially the leap for life by Walter Silbon from the dome of the house, upwards of sixty feet.

At the Royal Standard, Marian Willis and a stock company are doing fairly good business with such pieces as After Dark, The Signal Box, Current Cash, etc., etc.

The Gaiety Theatre is occupied by the Willard-Sheridan combination, who are appearing in Fun on the Bristol to first-class houses. The company is all new to Sydney, and comprises Pay Temple, banjoist; Vera Patey, Gracie Whiteford, Eva Leamington, H. M. Imano, A. Sutch, Wilfred Carr, Delsfield, Nellie Arline and a host of other clever people. The entertainment is managed by Pemberton W. Williard, who was here some time ago with the Japanese Exhibition.

Skating rinks, of which there are no end, are really doing tip-top business, and to a great extent killing all other amusements. The most popular and best of the kind are the Elite, under the sole direction of Kenneth A. Skinner. The next is managed by R. J. Aginton, well known throughout the United States.

From Brisbane I hear that the chief attraction during the past six weeks has been Charles Warner, supported by a numerous co., including Gracie Warner, Herbert Fleming, Alf Phillips (who, I hear, is down with a bad attack of typhoid fever), Ada Ward, Richard Stewart, Conny Deorwyn. During the season eighteen pieces were presented, including Captain Swift, Hands Across the Sea, Lady of Lyons, Hamlet, Drink, Pool's Revenge, Road to Ruin, and many others. At present the co. is playing to good houses at the Theatre Royal, Adelaide, with W. H. Manning as business manager. Warner's successors in Brisbane are Williamson, Garner and Musgrove's Royal Pantomime co., in Sinbad the Sailor, which was played here for five weeks recently. They, in turn, will be followed by Bland Holt and co. previous to his visit to New Zealand, which, counting with the exception of a few small cos., is badly off for attractions, but later on in the year, according to report, will be swamped with attractions of all sorts.

The principal Melbourne attraction at present are at the Alexandra, managed by Alfred Dampier. Philip Beck in his own adaptation of Madame Midas. Houses splendid each night.

At the Opera House Jos. C. Miln and Louise Jordan have just closed a brilliant season, during which term they produced a round of Shakespearean plays, together with many classical pieces. The house is at present occupied by Kate Putland, an American burlesque actress, recently arrived in Australia. Her opening piece, Madcap Violet, though somewhat coarse and vulgar, has caught on with the Melbourne theatre goers. The season will be a short one, as Jos. C. Miln intends to return to the Opera House.

The Princess Theatre has drawn good houses with The Yeomen of the Guard, which has now been succeeded by Patience, and at no distant date will give way to a grand revival of Boccacio, with Annette Ivanova in the title role.

A. R.

Primrose and West's Model Minstrels will fill all the dates booked by Thatcher, Primrose and West's Minstrels. Managers are requested to address all communications to Primrose and West, care of Strobridge Co., 1135 Broadway, New York.

The Madison Avenue Theatre in Elmira, N. Y., is said to be the only ground floor theatre in that city. The house is fitted with all modern improvements, including opera chairs, incandescent lights, etc. The stage is 50x60 feet, and the house seats 1,250. The town has a population of 28,000. Managers are requested to write for open time to G. W. Smith, manager Madison Avenue Theatre.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list

Arthur, Robert "America"
Abell, Floride
Allen, Louise
Allyn, Miss W.
Anderson, A. B.
Ash-en, Sargent
Appleton, Geo. J.
Atwell, Ed.
Adams, Justin
Allen, Viola
Abbott, Emmma
Armstrong, Kirk
Arnot, Louise (Mgr.)
Braham, John
Black, Wm.
Bassett, Russell
Bassett, P. (pkg.)
Brower, Robert
Bloom, L.
Backus, P. F.
Barnum, Mrs. G. W.
Berolde, Judith
Bradley, D. B.
Burt, C. A.
Banks, Maud
Bennett, Johnstone
Brooks, Mr.
Braden, Ed. D.
Benedict, A. S.
Boniface, Geo. C.
Barron, A. M.
Bromley, Theodore
Bowman, F.
Bonner, Marjorie
Bandmann, D. E.
Beacon Lights Co.
Blackburn, Mary
Buckley, F.
Bryton, Fred.
Bonchier, Robert
Burleigh, J. L.
Coulter, F.
Childs, Nat
Cook, E. W.
Chandran, Henry
Carpenter, ——
Crews, E. J.
Chapman, H. G.
Crabtree, Mrs.
Coburn, S. E.
Campbell, J. W.
Carroll, J. W.
Campbell, Gussie
Clement, Clay
Cotter, C. F.
Carter, Carrie
Crompton, W. H.
Calef, Jennie (Mgr.)
Campbell, Miss
Cole, F. A.
Crowell, Fley
Carlisle, May
Davidson, Dave
Duffy, William J.
Davies, Marie
Dobson, Ed. C.
Daniels, C. W.
Daly Sisters (Mgr.)
Davenport, Mrs. F. L.
Daily, F. F.
Dupew, Henry
Dauvray, Helen
Dainty, Laura
Dudley, Sam
Detham, Wm
Elmore, Florence
Evans, Jack
Evans, Albert
Eyre, Sophie
Elliott, Wm.
Edwards, Emilie
Earle, Miss W. A.
Eagle, Oscar
FitzAllen, Adelaide
Franken, Jas.
Frank, J.
Farrance, L. (pkg.)
Foster, Florence
Fisher, Paul C.
Fleming, Carroll
Fischer, F. D.
Fiske, Mary D.
Faye Claus
Fisher, Alice
Gollan, Campbell
Graham, B. R.
Gray, Ada
Graham, R. E.
Gallagher, M. J.
Grau, Samuel
Gardiner, C. A.
Garrick, Ed.
Gunter, A. C.
Green, Clay M.
Galt, Miss N. K.
Grath, J. W.
Gage, Fred.
Gaston, G.
Granger, Maude
Gillette, Wm. A.
Gillespie, Lewis
Gilmore, E. G.
Hopper, Wallace
Hutton, Chas.
Hannon, John
Hardie, Jas. M.
Hall, Miss P.
Hall, John S.
Harrison, G. W.
Hudson, Robert C.
Hawthorne, Nellie
Hoagland, P. W.
Heywood, Alba
Hill, Barton
Hagar, Charles
Holmes, Chas. N.
Hatch, Mrs. W. R.
Haig, Alex.
Hartford, G. H.
Hardy, Lizzie
Howard, T. C.
Hagger, Emma
Irving, Phil H.
Johnston, R. E.
Johnson, F. W.
Jefferson, Frank
Jesse, L. Jas.
Jackson, S. E.
Jeffries, Maud C.
Johnson, G. D.
Kennedy, Lillian
Knight, Geo. S.
Kennington, George
Keene, Thomas
Kent, F. L.
Kendall, Ezra
Korth, Richard
Lawrence, Atkins
Lennie, Geo.
Lawrence, F. G. H.
Lee, Lillian
Lewis, H. C.
Leland, Matt
Litta, Louise
Lamont, Helen
Langdon, Harry
Lenton, F.
Lanck, Geo. F.
Livingston, Bertha
McGill, Gertie
Moriarty, John
Merron, Eleanor
Mack, J. K.
Mestayer, Wm.
Mc Nish, Mr.
Manchester, Robt.
Maxwell, Leonard
Murphy, Joseph
Melville, G. D.
Mayo, E. F.
Mills, Geo. C.
McCormack, London
Mayer, Marcus
McAuley, Mrs.
McDowell, R. A.
Moulton, Gus
Margaret Mather co
Murphy, C. T.
Morrison, Louis
Marden, A.
Mortimer, Estelle
Mauvey, Ida
Moore, Eugene
Mortimer, Chas.
Mable, Ed.
Manola, Marion
Maretta Arlene
Nelson, Virginia
Nobles, Mrs. Emma
Norton, J. W.
Newton, I. Ira
Nicolai, Geo. H.
Ovid Music (Mgr.)
Olcott, Chauncey
O'Neil, Francis
Ormond, Gladys
Potter, Mrs. Brown
Porter, Julia
Phelps, L. M.
Placide, Alice
Perlet, Prof.
Prescott, Marie
Powers, W. H.
Palmer, John Fay
Polk, J. H. (Mgr.)
Pescade, C.
Quinn, Harry
Rarebide, Geo.
Rowan, Annie
Richmond, W. L.
Rule, Alex
Rhea (Mgr.)
Russell, H.
"Ranch 10" co.
Rooney, Pat
Rosenberg, Max
Royle, Edwin
Roberts, Al.
Russell, Miss A.
Russell, John
Sullivan, F.
Rhea, Miss.
Raymond, Lea
Rand, L. F.
Rail, Jas. G.
Rial, Jos.
Ringgold, S.
Sherwood, Miss A.
Steel, D. P.
Shangler, E. G.
Stevens, Geo. S.
Stowe, Emily
Shaw, Alice
Stanley, Charles
Shaw, May
Salsbury's Troubadours.
Sparks, John G.
Strakosch, Ed. H.
Sydney, G. S.
Shepard, Inez
Stair, E. D.
Seaman, C. S.
Slater J.
St. Quinten, Miss
Stephens, W.
Tannehill Ed.
Tate, Beatrice
Templeton, J.
Thomas, George F.
Tuthill, Ben
Thorne, Edwin
Vokes, Rosina
Vanderbelt, R. H.
Vogel, S. W.
Van Name, Miss V.
Vanderbilt, Mrs.
Westford, R. C.
Wall, Jas. A.
Wood, Eddie
Witherell, Geo. E.
Williams, Mrs. A. J.
Whytsall, Russ
White, Lavinia
Walsh, Katie
Williams, Ada
Warner, J. E.
Worth, Florence
Williams, Harry
Williams, Burton
Wallick, Jas. H.
Whitecar, W. A.
Wallis, W. H.
Wilson, K. D.
Young, D. R.
Young, Edwin
Yeamans, Jennie
Zimmerman, E. E.
Zellow, C. E.

LONDON NEWS AND GOSSIP.

LONDON, Independence Day, 1889.

As befits the day above mentioned, it falls to my lot to embody in the present epistle many matters not altogether unconnected with your gallant little nation. Since I last mailed you America has been considerably represented in things theatrical. Not to put too fine a point upon it, three *belles Americaines* (actresses) and one somewhat American novelist-dramatist have sought the suffrages of London playgoers.

The novelist-dramatist is—why disguise it?—Mrs. Hodgson Burnett, whom as novelist I honor, but of whom as dramatist I don't think much. In adapting her charming story, Little Lord Fauntleroy, for the stage she very nearly spoil't it (the story, not the stage), and of her form in her new play, Phyllis, produced at the Globe on Monday you shall hear anon.

* * *

Number One of the American belles above alluded to is Miss Alice Chapin, who last Friday afternoon produced at the Globe a long five-act tragedy entitled Virginia; or, The Soldier's Daughter.

This, which had been adapted by E. R. Cole from a French version of Sheridan Knowles' Virginius, proved more turgid than tragic. Its blank verse was often of the very blankest order, and altogether the *debutante* not only handicapped herself by playing in this piece, but caused many more or less worthy critics to fly from the heated theatre and to bask upon the sidewalk, always when they were not consuming cooling liquids in some neighboring saloon.

Under these circumstances, it was hard to judge of Miss Chapin's capabilities; but after courageously endeavoring several acts of Virginia, or etc., I feel inclined to say that this pleasing little lady might haply show to greater advantage in plays of a more natural type.

* * *

American belle Number Two is Miss Kate M. Forsyth, who, last Saturday night as ever was, presented at the Comedy Theatre, The Tigress, which you will perhaps remember as a dramatization by Ramsay Morris of his own story "Crucify Her," sometime seen in your city. Under these circumstances you will not need from me any description of the piece.

Mr. W. Shakespeare, formerly of Stratford-on-Avon, Warwickshire, Eng., and afterwards of Blackfriars, S. E., has told us that "the play is the thing." In this case, however, friends in front did not seem to think the play the thing at all. At all events not the thing they wanted, and they were apparently only restrained from signifying the same in a severe manner by respect for the earnestness and apparent histrionic possibilties of the bonnie Kate herself.

With a laudable disregard for stellar display on her own account, Miss Forsyth not only selected the second character, but also surrounded herself with an exceptionally strong company, including Amy Roselle, who played the Tigress, Charles Glenny, Royce Carleton, Lawrence Cantley and J. J. Grahame.

The general impression seems to be that given some more reasonable form of drama, Miss Forsyth will yet give proof of her emotional capabilities.

* * *

American belle Number Three is a little damsel who rejoices (I suppose she rejoices) in the name of Dell Thompson, who last Thursday at Arthur Blackmore's farewell matinee at the Gaiety and also at Arthur Roberts' Avenue matinee on Monday so stirred the audience by her powers of serious and humorous recitation and mimmicry that interviewers have since besieged her and managers have implored her to sign engagements with them.

The latter, however, were too late for the present, for damsel Dell was observed at a private performance some weeks ago by Arthur Roberts, who at once secured her to play Vivien to his Lancelot in Richard Henry's burlesque Lancelot the Lovely for ten weeks on tour commencing on the 2nd inst.

* * *

The poor critics had but a bad time at the trial-trip of the hereinbefore-mentioned Phyllis. To begin with, the afternoon was blazing hot, but there are worse things than hot afternoons. To say sooth the play was more than ordinarily bad, and that's a high trial anyhow. Moreover the house was "packed" with people who applauded out of season and the majority of the players were prospecting around for the prompter the balance of the time.

As to the plot, what might haply serve for two acts was spun out to four. The wearer of the name-part is the daughter of wicked old Philip Dysart. Being stone-broke, Dysart desires to marry Phyllis to some rich man who will pay his (Dysart's) debts. Ernest Duval was originally first favorite, but being soon ruined by Dysart he (Duval) had to play the same game himself and look out for a rich wife.

Hereupon Wilfred Barrington arrives upon the scene with £30,000 a year. Phyllis is ordered by her father to marry Barrington at once. At first she rejects the mandate with scorn, but anon falls violently in love with Barrington who does ditto with her. They soon arrange matters, but ere long, on very small provocation, Barrington is led to believe that Phyllis only loves his money. Consequently he casts her off. Here ends the second act. Two more acts about nothing in particular dragged their slow length along before the inevitable explanations arrived when all ended happily—especially for the audience, who rejoiced to get into the open.

The players all worked nobly, but their task was a thankless one.

* * *

There was a matinee at the Strand on Wednesday for the benefit of Mrs. Small, wife of T. E. Small, ex-acting manager to Charles Wyndham. A "new and original" three-act farce, entitled Christopher's Honeymoon, by Malcolm Watson, and Bravado, a one-act adaptation from the French, by the beneficiary, formed the bill.

The farce proved to be more slight than bright, and too much dependent upon a series of misunderstandings to please the judicious. Nevertheless, it was applauded by kind friends in front with as much enthusiasm as though—to use a locution familiar in hupper theatrical suckles—it had been the best three-act farce since Caste.

Bravado suffered from insufficient rehearsal, so I won't say anything about it.

* * *

The Princess' put the shutters up on Saturday night—ostensibly because of alterations ordered by the County Council.

I suppose you have heard that Grace Hawthorne and W. W. Kelly have been endeavoring to turn the theatre into a limited liability company—on a basis of five-shilling shares. In the Chancery Division yesterday the creditors of the company, who had presented a winding-up petition, applied for the appointment of a provisional liquidator. They got it. This is probably a best on record in the way of company-forming and winding-up.

Meanwhile the irrepressible K., nothing daunted, has sent me his customary daily manifesto about the production of new and important plays. From this I gather that "The Still Alarm will be revived at the Princess' for a fortnight, commencing July 13, to be followed by the celebrated drama Proof, for which a very powerful cast is engaged with W. W. Kelly's compliments."

* * *

I was going to tell you a good deal about the Shah, but it has just dawned upon me that his faites and gestes—or some of them—have been duly cabled across as they occurred.

To-night he will be entertained at the Empire Palace of Varieties, which has been built for the occasion by the Brothers Sassoon, wealthy Oriental Jews, who are honored by the friendship of our Prince.

A large number of guests have been invited to meet the dusky potentate and the Prince and Princess. I shall just drop in to say (in my best Persian) "Salaamit" and take a modest quencher (of sherbet) with Nasi. If he says (or does) anything worth recounting I will discourse concerning it in my next letter.

* * *

Last Saturday was the last night of Macbeth and the Lyceum season; also it was Ellen Terry's benefit. A tremendous audience assembled and waited patiently the arrival of the usual speech by Irving, who, thanking the public for its persistent patronage, announced his intention to start his next season with a revival of poor, unfortunate Watts Phillips' red revolutionary melodrama, The Dead Heart.

* * *

Charles Arnold has returned from successfully touring around Australia, in Clay M. Greene's musical piece, Hans, the Boatman. Presently you will find him descending upon America in order to tour there for three years in the same play.

Mrs. Leclercq, mother of Carlotta Rose and Charles Leclercq, died last Friday, aged seventy seven.

To-morrow is the last night at the Haymarket, of Henry Arthur Jones' play Wealth, and the first night at the Grand, of a new play written expressly for Genevieve Ward and entitled Forgotten. It is said to be a pendant (whatever that may be) to Forget Me Not.

Also, to-morrow will be produced at the Lyceum Verdi's new opera, Otello, with Signor Tamagno (described as the most celebrated tenor in Europe) as the Moor, and Signor (why Signor?) Maurel as Iago, for which character he was specially chosen by the veteran but vivacious Verdi.

* * *

The Headless Man is said to be the title of the new comedy which F. C. Burnand has written for the Criterion.

Curate and Fiend is the alluring name of a new drama which is being perpetrated by Elliott Galer, of Leicester, the ex-tenor and now theatrical manager, who is probably well beknown to many mummers on your side.

Sidney Woollett, reciter of America, will speak several pieces at Princess' Hall on Monday.

On Tuesday are several fixtures. One, the commencement of Sarah Bernhardt's month's season at the Lyceum, which she will open in Lena, the French version of As in a Looking Glass. Two, the trial trip of Out of the Beaten Track, a new comedy adapted from the version of Ernest Wichert by Meyrick Milton. Three, the testimonial benefit to J. A. Cave, who hath of late had many loss; and four the big farewell benefit to be given at the Shaftesbury to Mrs. Stevens, a favorite old-time actress, familiarly known as Granny. Mrs. Stephens was, I may tell you, the original representative of Mrs. Willoughby in The Ticket-of-Leave Man at the Olympic over twenty-six years ago.

* * *

On Wednesday two events of more or less importance will occur. The first is a matinee of a comparatively unknown piece entitled The School for Scandal. The second is the sale by auction of Mount Snowdon in Wales. I don't know that the last item can be called strictly theatrical, but I thought I had better inform you of it in case some enterprising American would care to buy it and have it transplanted to New York City in order that lounging actors might be placed thereon instead of basking on Broadway.

GAWAIN.

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BOSTON.

There is absolutely nothing going on in the dramatic line in Boston save Fauntleroy at the Museum. Everything else, excepting the dime museums, is closed. Oakland Garden, at Mt. Bowdoin, is running a sort of variety entertainment, which is fairly attended, and Pain's Last Days of Pompeii offers a tolerable two hours' entertainment.

ITEMS: The opening attraction at the Hollis Street, of the new Tremont have done a good thing in the engagement of William Seymour as stage manager. Mr. Seymour filled the same position at the Museum for several years with acceptance. He is, besides, a thoroughly trained actor, and a great favorite with Boston playgoers. Nat Childs, a Boston boy and a thorough good fellow, has been engaged on the business staff. Nearly twenty years ago, Nat was one of the brightest of our young journalists, but he forsook the note book for dramatic work and has scored several successes. If I am not mistaken he had more or less to do with the original preparation and production of Evangeline. The new Tremont Park is to open Aug. 19 with William Gillette in The Private Secretary, and the Globe will take down its shutters the same date to give Lizzie Evans a chance.—The Brigands comes to the Hollis after the close of the Evangeline engagement about the middle of September.—William Crane came near being knocked out for the season a week ago at the baseball grounds. A hot ball struck him on the arm as he was sitting in the grand stand, nearly breaking it.—William Redmund is resting at Marshfield.—Mr. and Mrs. James A. Herne are spending the season at their Dorchester residence in a quiet manner. Mr. Herne is at work on a new play which he believes will make a stronger impression upon the public than Hearts of Oak.

PHILADELPHIA.

If any one was kind enough to notice that I had no letter in the last issue of THE DRAMATIC MIRROR, to them I desire to say that the midsummer heat had driven me out of town, and I was striving to forget that labor is a condition of being.

Having returned, however, I find but little to notice, and less to interest.

At the Grand Opera House the Duff Opera co. closed its brief season with a very satisfactory revival of Patience, which drew crowded houses. The new American Opera co., which met with great success at this house one year ago, will appear this week, beginning its season with Il Trovatore, which will alternate with The Bohemian Girl, two operas that are pretty well worn, but which seem to be always in favor. All of the old favorites appear in the cast, and it is likely that the business will continue to be good.

The clear warm weather has greatly improved the chances of the Fall of Babylon and the attendance has largely increased.

The improvements in railroad facilities begun by the Philadelphia and Reading Railroad Company, have made Atlantic City almost a suburb of Philadelphia, and it is therefore not out of place to speak of the amusement enterprises at this popular resort. Last week Mrs. George S. Knight and co. appeared at the Opera House there, in Over the Garden Wall. Mrs. Knight speaks hopefully of her husband's health, and talks of purchasing a cottage in Atlantic City and making her Summer home there in the future.

A juvenile co. is presenting Uncle Tom's Cabin upon the Iron Pier. Thomas' Minstrels are working upon the community plan on Applegate's Pier, and numerous entertainments are offered in the various pavilions.

George C. Brotherton has secured the Virginia Garden and will shortly present Kellar there assisted by the Steens and the Spanish Students.

ST. LOUIS.

The Chimes of Normandy drew good audiences at Uhrig's Cave all last week.

Miss Glasca has been established as a popular favorite and took the part of Serpolette, singing finely. Alice Vincent made a most handsome Germain, singing and acting it in her usual excellent manner. Jay Taylor was good as Henri, Ferris Hartman effective as Gaspard and John Bell laughable as the Baillie. The chorus was especially good and the whole company sustained the excellent reputation it has made for itself in earlier productions. This week Carleton's novesty, Mynheer Jan, will be given.

At Schnaider's Garden Said Pasha continues to draw good audiences. The opera is superbly given. This week Coquilicot will be produced for the first time here.

The minstrel entertainment is in its fourth week at Kensington Gardens. Excellent business.

ITEMS: There have been some complications in regard to the ownership of the Said Pasha at Schnaider's Garden, and the matter is now in court. Mr. Stahl quietly carried off the score one night last week but it did not interfere with the performance of the opera. Mr. Fowler has replaced Mr. Stahl as musical director at Schnaider's Garden.—Stanley Felch quietly married Carrie Demar, one day last week, giving their friends a surprise. Miss Demar was a member of the Said Pasha chorus.—Offenbach's Brigands will be produced at Uhrig's Cave shortly with Edward Hoff in the cast.—Fred Lennox will go to New York at the expiration of the run of Said Pasha. He will rejoin the company later on.—Mrs. John Ereling wife of the proprietor of the California Opera co. leaves for her home in San Francisco in a few days.—Fred. Urban is now the stage manager of the Californio Opera co.

SAN FRANCISCO.

July 3.

I am disappointed in The Marquise given at the Baldwin during the third week of the Lyceum Theatre co.'s engagement. If a play is not worth being given as its author writes it, be sure that it better be left severely alone. A great play cannot be made by emasculation. How ridiculous that all the misery and doubts and blunders of the events subsequent to the murder should arise from so small and insignificant an affair as the dread of making public a farewell visit, of a proper officer on a virtuous wife, with nothing but an inconvenient memory of a schoolgirl infatuation. It is too absurd. But how strong and dramatic is the fourth act, where the game keeper is examined! The people play very well, too, though not as they do in The Wife. It is a source of much gratification to feel that of the three plays given by this co. the American is much the best. No more French plays emasculated, if you please.

Partners, given under the title of Bergfeldt and co., is the best work of the week here, and is given finely by the Bijou co., with Lewis Morrison as Bergfeldt, Rosa Whytal as Charles, H. B. Phillips as Mr. Parr, Stella Rees as Mrs. Bergfeldt, Florence Roberts as Alice, Clyde Heron as Mrs. Barkaway, Penny Young as Lady Silverdale, and little Mabel Bowman as Gretchen. Each one of the people named made a distinct success, and the play as a whole has been a remarkable triumph in an artistic way.

Pete began the Harrigan season at the Alcazar. I can scarcely remember enough of the stuff on which to hang a criticism. The voodoo scene was so striking and weird that it belittled everything else. Mr. Harrigan's Pete was intelligent and honest, but was lost in the general confusion that stood in lieu of a play. From Old Lavender and other Irish successes the drop to Pete is enough to make one dizzy.

Duncan B. Harrison appeared on crutches in The Paymaster in consequence of breaking a leg while making one of his big leaps in the play a while ago, I am told, but his play needs crutches quite as seriously as he does. English officers have grave faults, undoubtedly; but I think it would be difficult to find one who would rob his Paymaster merely to disgrace him and steal his girl from him. This is too petty. The people appearing in support are excellent.

Pinafore is going with a gala dress at the Tivoli, where it is put on in commemoration of the opening of the house in light opera ten years ago July 3, when Pinafore was given there for the first time on the Pacific coast, the year after its first production in America at the Boston Museum. Harry De Lorne and Fred Emerson Brooks appear now on alternate nights, and were in the original cast. Otherwise, as far as principals are concerned, the cast is entirely new. Max Figman's Sir Joseph is overflowing with capitally rendered self-conceit. A. Messmer's Ralph is conventionally good, C. M. Pyke's Captain dignified, W. H. Hamilton's Dick Deadeye studied carefully on the cross-grain; Henry Korman's Boatswain has a true salty flavor; Louise Manfred makes Josephine holdenishly frank, a sort of "hail fellow well met" in petticoats; and Kate Marchi's Buttercup—well, held in too much if Miss Manfred's idea is good. The stage has been decorated nightly, as well as the outside of the house, and the holiday aspect has been beautifully conspicuous. During the ten years that the Tivoli has been devoted to opera, a hundred and twenty-six operas have been given. The house may be pardoned for a most commendable pride in its career and starts on its second decade with capital prospects.

Thatcher, Primrose and West's Minstrels are closing a second week's big business at the California Theatre.

Dr. Klug and his microscope, in connection with a variety entertainment, at the Opheum.

CHAT: E. J. Buckley is in the city. He arrived Wednesday. He will probably join the Bijou stock co., so will Isabel Morris.—Archibald Gunter and Clay M. Greene are here, on their old stamping ground. The last time I saw "Archie" he was getting outside of a very rare beefsteak at Young's Hotel, in Boston, at one o'clock in the morning. I think if I should meet him at the gates of our (possibly) future home, and St. Peter should tell me my entrance depended on my keeping my usual sober face, I should have hard work to repress a repetition of the smile that came when I saw the rosy steak and his rosy cheek, and wondered which was the better color of the two.—A local opera co. is talked of among the amateurs of Oakland-over-the-Bay.—J. C. Williamson is expected here by the next Australian steamer.—A capital story is in circulation here, with no one in particular as the authority for it, regarding Herbert Kelcey. His good looks are not unknown or uncommented on wherever he goes, and, as the story runs, Grace Henderson occasionally calls him "Beauty," much to his disgust. On the way out here of the Lyceum co., the train stopped one day at a small town on the plains, where Mr. Kelcey got out to take some exercise, and presumably to display his shape to the admiring multitude about the station, when Miss Henderson asked him to get some luncheon for the party. He consented, but did not start for the counter of alleged eatables soon enough to suit her, when she raised the window, and called out, to the delight of the bystanders, "Hurry up, Beauty! and don't forget the beer!" Miss Henderson did not get her luncheon, and Mr. Kelcey concluded he had had exercise enough, and retreated to the smoking-car amid the laughter of the platform audience.—Lillian Lawson, a young society lady, will soon make her début at one of the theatres here.

CLEVELAND.

All the theatres are closed during this dog day weather, and people who want to be amused have to go to Drew's Dime Museum. Manager Hartz, of the Opera House, will put on the spectacle, The Last Days of Pompeii 22, with John Sturgeon and others in the cast. Haverly-Cleveland Minstrels 18-19 will give three performances at this house.

The Park Theatre, re-christened The Lyceum, will open Sept. 2 under the management of the Miller Brothers and Charles Frohman. W. J. Scanlan will be the opening attraction.

The Academy of Music ("Old Drury") which was gutted by a fire two weeks ago is being rapidly rebuilt and will be ready for the reopening Aug. 17 with the Lily Clay Gaiety co.

ITEMS: W. A. Hatch, the tenor, who has been in the West Indies with William Morris and Loie Fuller, is home. Wednesday evening he was tendered a reception at Barrett's musical rooms.—James Owen O'Connor, the eccentric tragedian, had a little financial trouble with the Harmony Kings, a local quartette. Case comes off 15.—Frank M. Drew, who will manage the Star Theatre and Dime Museum next season, will leave for New York shortly.—Edwin P. Hilton and John H. Hicks are in New York, attending the Grand Lodge B.P. O. E.—Frank Beresford, retiring manager of Jacobs' Cleveland Theatre, left 7 for Albany.—H. R. Jacobs was in town 10.—Thomas Scanlon will be connected with the Lyceum next season.

NEW ORLEANS.

Lewis Gillespie, who went to New York in the interests of Herbert Marsden, the Southern tragedian, has returned well satisfied with his trip. I shall be able to give some interesting information concerning Mr Marsden and his venture in a few weeks.

The following letter from Mrs. Louise Dickson Berkely, dated July 2, and written from New York, was printed in the principal papers last Sunday. "Little Ollie Berkley, the popular American child actress and elocutionist, has been reaping great honors in Europe. The little girl, just ten years of age, has appeared before the social, literary, artistic and dramatic world of London, gaining the highest encomiums from all. Her power, versatility and natural charm of manner made her a great favorite, and no programme or reception was complete without the little American girl. Little Miss Berkley was engaged for the Haymarket Theatre to create a highly emotional part, but unfortunate business complications in America deprived the talented little lady of this great opportunity, and she has returned to her home loaded down with charming souvenirs and good wishes of the many friends she made in a strange land. Miss Berkley will arrive in New Orleans, La., in a few days, where she will be detained some time and will, before her return, give some of her remarkable representations before her friends in New Orleans." The little girl is remembered here as a member of Mr. Bidwell's Star Dramatic co. She did excellent work and was a great favorite with every one.

Manager R. J. Lowden, of the Avenue Theatre, is putting the dog days behind him in a very pleasant way. Previous to his becoming a theatrical manager Mr. Lowden had been a steamship captain. He is now making use of this knowledge by running a pleasure boat between Biloxi, a near-by Summer resort, and the numerous islands that dot the Mississippi Sound. I understand that he is making it pay.

Work on the People's Theatre, mentioned in a previous letter, has ceased. The house will not be opened next season.

W. H. West, of the Thatcher, Primrose, and West Minstrels, Horace McVicker, son of J. H. McVicker, and Pat Rooney were in town last week.

It is rumored here that Harry Greenwall is going to buy the Eiffel Tower, and erect it in the lobby of the Grand Opera House.

Manager Bidwell is taking life easy, and the Summer coolly, at his country residence at Pass Christian.

Posters are up announcing Duncan B. Harrison, in The Paymaster, as the attraction at the Grand Opera House, week of Sept. 22.

The date for the opening of the light opera season at Spanish Fort has come and gone. It is now very doubtful if anything will be done in the matter of theatrical performances.

New York is not the only city in the Union that starts out theatrical cos. New Orleans is going to put two on the road next season. One of them is Eugene Gorman's Musical Comedy co. in Irish Hearts of Old, an Irish piece of which much that is good has been spoken. The co. will be backed and managed by Jack Curry, a man whose word is as good as most men's bond, and who was the means of putting the Sweetmans, Rice and Fagan Minstrels on the road last season. The tour will begin Sept. 8, at Donaldsonville, La., and will last about forty weeks. Greenwall's Texas circuit and Crawford's Kansas theatres will be played. The co. will be a first-class one, and will include Myles Morris, Lillian Stillman, Annie Martel and Harry Howard, the celebrated tenor singer now with Newton Beers. Mr. Gorman, who is an excellent female impersonator, will play the Widow Rhua, a part that will afford him excellent chances. The stage will be under the direction of W. J. Clark. Special scenery will be carried, and real water will be used for the cascade scene. The co. will be here early in August, and rehearsals will be immediately commenced. W. L. Malley, a very clever fellow, will do the advance work, while T. J. Nolan will count the house. The co. will start out with lots of money behind it, and Mr. Curry says that he will spare no expense to make it one of the best on the road.

LOUISVILLE.

Baseball is about the only amusement now to be had in this benighted burg and that is chiefly amusing because of the very ragged article of that all absorbing commodity offered by the local players.

Manager Osgood, of Harris', is due from the East to-night (13) and he announces a season of light opera commencing July 29. The Thompson Opera co. has been secured and with Carrie Godfrey, Stuart Harold and a number of other well-known people, a revival of the Gilbert and Sullivan successes will be given commencing with Pinafore.

John Whallen will also reopen the New Buckingham early. The date as now agreed upon will be Aug. 5. He has booked only first-class vaudeville cos., with the exception of a few weeks which will be devoted to the emotional drama.

Orrin Johnson, of the Effie Ellsler co. is resting quietly here at his home. He will do the juvenile leads with Miss Ellsler next season.

Frank Van Dorn of Harris', will go to Frankfort this week to build a new stage for the Opera House there.

Harry Johnson, of the new Buck, is doing excellent advertising work for the L. and N. R. R. during the Summer. He is a valuable man considered either in his theatrical or railroad capacity.

Mme. Selika, the Creole prima donna, assisted by Williams, the baritone, and Knoll and McNeill, cornetists, will shortly give a concert at Phœnix Hill Park under the management of Al. Bourlier.

Wilbur Adkins, last year treasurer of Macauley's, has severed his connection with that house, as Manager Macauley will personally attend to the duties of the position next season, assisted by Preston Hamilton, a popular attaché of the theatre. Mr. Adkins will probably return to his first love—newspaper work.

The Gem, a variety theatre, was destroyed by fire since last writing. It was a place of no consequence and its close is no loss to the community.

The decorations and the new drop curtain at the Auditorium are the work of the Leber brothers, local artists, and are considered fine specimens of the scenic artists' endeavor. Preparations for the big festival continue and the indications are that the Booth-Barrett engagement in September next will be a noteworthy event.

Al. Schlict, the basso, will be a soloist at the next Liederkranz concert. He will be with The Two Old Cronies again next season and a fine voice will be lost to opera.

Prof. Ed. Mueller, of the New Buck orchestra, has elaborated his overture arrangement dedicated to Al. Bourlier, and next season will feature it under the title of "Bourlier's Request."

Business is good at the Grand Central. This week, the Brainards, Annie Freeman, Delaroye and Victoria, and Manager Ostrella with his tuneful harp.

The foolish talk of Louisville being a poor theatrical town is still going the rounds. The managers now in New York find no difficulty in securing the best attractions, and those are the only kind that will draw here. Manager Osgood's interview in THE MIRROR of several weeks ago clearly and truthfully set forth the amusement situation in this city.

CALIFORNIA.

SACRAMENTO.—The warm weather of the past two or three weeks has proven too much for Sacramento theatregoers, and in consequence Mattie Vickers at the New Metropolitan June 24, 25 and W. H. Towers' co. in Fairy's Well at the Clunie 1, 2 did a poor business. Atkinson's co. in Peck's Bad Boy did fairly well June 28, 29.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager); J. B. Polk in Mixed Pickles 4. Good houses. The theatre has been closed since and will open 10 with Gilmore's Twelve Temptations.

FRESNO.—RIGG'S THEATRE (Charles F. Rigg, manager): The Twelve Temptation pleased one of the largest audiences of the season 8. The S. R. O. was displayed at an early hour.

SAN DIEGO.—LOUIS OPERA HOUSE (Isador Louis, manager): Old Jed Prouty co. to good business 1, 2. The Jed Prouty of Richard Golden captured the audience at once. The whole performance was extremely satisfactory.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglass, associate manager): The Twelve Temptations played to large houses all the week of 1, giving satisfaction. Mrs. Burnett's Esmeralda will be produced 8 by the Owl Dramatic Club of this city, for the benefit of Miss Mamie Short, one of our most talented elocutionists, who will go East in a few days to resume her studies. It is safe to say this occasion will witness a packed house and for a deserving cause.—LOS ANGELES THEATRE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): H. C. Wyatt's English Opera co. produced Virginia week of 1, being their second week of opera, to fair houses. While it ran very smoothly, the counter attractions were too much for it. Mrs. Padelford, the prima donna of the co., is meeting with well-merited success, and taken altogether the co. is of more than ordinary merit. Iolanthe next and then Bohemian Girl.—PEOPLE'S THEATRE (Sol. Isaacs, manager): The Two Orphans, presented by the stock co. of this house, did a good business week of 1. E. J. Holden, the retiring stage manager, was tendered a benefit by Sol. Isaacs, the proprietor of the house 3. W. C. Crosbie, comedian of the co., will now be stage manager. The Figaro Spanish Students gave a most enjoyable concert 7 at Turner Hall; will be repeated 9.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): The Bostonians 4, 5 presenting Musketeers and Patinitza to S. R. O. at advanced prices.

DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Blair, manager): The Clair-Patee co. commenced a week's engagement 15 in An Evening Out.

ILLINOIS.

CANTON.—OPERA HOUSE (C. N. Hinkle, manager): Alexander's Dramatic co. to crowded houses June 27-29.—CIRCUS: Ringling Bros. and Van Amburg's Circus gave two performances to large tents 4.

QUINCY.—DOERR'S OPERA HOUSE: Mr. J. Schoenman, who has for a number of years filled the position of amusement editor of the *Saturday Review*, of this city, has been appointed manager of Doerr's Opera House. Mr. Schoenman is one of the most popular young men of our city, and Mr. Doerr used excellent judgment in appointing a man so well qualified for the position. A number of first-class attractions have been booked, and the coming season promises to be a very successful one.

ELGIN.—DUBUIS OPERA HOUSE (Theodore Swan and F. Jepcka, managers): The Noble Outcast was presented under the management of John Whiteley 4. The co. was greeted by a well filled house at the matinee, and played to standing room only in the evening. Chas. Wells in the leading role was very good, and the entire co. was satisfactory.

INDIANA.

PORT WAYNE.—GOSSIP: Marie Carlyle, who has just closed a very satisfactory engagement with J. K. Emmett in Uncle Joe is here on a visit to her parents. Miss Carlyle has received many flattering offers for next season.

IOWA.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Dan, Bostonians 11-13 and matinee. Advance sale very large.

DES MOINES.—CAPITAL CITY (J. S. Connolly, manager): House Dark. Warren Noble due week of Aug. 26.—GOSSIP: Manager Foster has gone on business to Iowa City. Treasurer Webb will remain at the Foster.—Foster's new orchestra will consist of thirteen pieces under the direction of Fred Schneider, who was in charge of Moore and Foster's orchestra last season.—The matured bonds on the Grand Opera House not having been renewed an amicable arrangement has been made with the bondholders whereby Manager W. W. Moore will continue the management of the Grand as heretofore. The house will be conducted as usual and all contracts made will hold good. The inside of the house will be repainted in blue and gold.

WATERLOO.—GOSSIP: The house known as Goodwin's Opera House, which lay idle last season is to be newly fitted out, stage remodeled, etc., under the management of C. Brown.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): This house is now closed and in the hands of the decorators. Electric lights are being put in, new carpets ordered, and when the house is opened to the public there will not be a more elegantly furnished theatre between Chicago and Denver. Apropos of the opening, Manager Simmons informs me that he would like to hear from some strictly first-class, high-priced attraction. The Opera House seats 1,800, and not to mention a local population of 25,000, our railroad facilities are such that trains arrive from nine different directions in good time to attend an entertainment at the Opera House, thus securing the patronage of twenty smaller towns round about. This house plays only first-class cos., and Manager Simmons desires to state that he will not knowingly give dates to pirates.

KANSAS.

M'PHERSON.—GRAND OPERA HOUSE (E. H. Heithecker, manger): The Mikado was performed at the Opera House 4, for the benefit of the Opera House Stock co., by home talent under the direction of Mrs. Kate Craig. This lady deserves credit for the general efficiency of the forty people in the cast. She instructed them in their parts in four weeks rehearsals. The chorus especially was fine. The receipts were about $200.

MAINE.

SKOWHEGAN.—Portsmouth Lodge of Elks No. 97 gave a splendid testimonial to E. P. Sullivan and T. C. Howard on June 21, purchasing nearly every seat in the body of the house. Russell Post, G. A. R., and surviving comrades of Fourth Maine Battery had their yearly reunion at Skowhegan June 26, when they gave a testimonial to Major T. C. Howard, manager of E. P. Sullivan co. The veterans attended the performance in a body, and at its close the entire co. was invited to a banquet in the G. A. R. Hall.

MASSACHUSETTS.

SPRINGFIELD.—GOSSIP: Here is a romantic episode in real life that I have been expecting to relate for over a year. Eleven years ago a young law student in the Eastern part of this state fell deeply in love with a young lady residing in this city and a marriage resulted. The young wife had a fondness for the stage, was talented, and gradually drifted away from her husband until their estrangement culminated in a divorce. The lady steadily rose in her chosen profession, finally playing leading business with McCullough, Barrett and Salvini, to say nothing of being featured for a season in The Hoop of Gold. But close application quite undermined her health and she sought her home here four years ago and has lived in retirement. But the old love was not dead, it grew and strengthened until this week there appeared this notice in a local paper: "Married, in this city, 2d; Daniel Kent, of Leicester, and Georgia Ella Tyler of this city." Their second ceremony was eleven years to a day and almost to an hour from their first marriage. They will reside at Leicester. They have my best wishes.—Frederic Bryton is reported to be up in the Berkshire Hills. It is also said that he has a new play that will be tried at the Globe, Boston, Sept. 16.—George F. Hall and H. W. Brown, of Shelburne Falls, have been re-engaged by Lillian Kennedy, who will start upon a Western tour late in August.—M. Louis Shea is at his North Adams home for the heated term.—Alfred P. Burbank, the reader-actor, is visiting friends here. I learn from him that he has signed with Daniel Frohman to play Dick Phrenyl in Sweet Lavender. The co. will open their season at Hartford, Sept. 26.

FALL RIVER.—GOSSIP: Gorman Brothers' Minstrels will open the next season here Aug. 30. In conversation with Manager Wiley the other day that gentleman surprised me by announcing that next season the curtain would go up promptly at eight o'clock. There is no reason for allowing the audiences to continue to come from twenty minutes to half an hour late when a little firmness from the manager can put a stop to it. Mr. Wiley has plenty of grit and no doubt will be able to remedy the evil. Edward B. Mosher will succeed Frank Marble as head usher at the theatre next season.

HOLYOKE.—Stage Manager Rathbun of the Opera House has a force of workmen renovating and decorating the house. Manager Chase will put in a few of the opera glass boxes and if they give satisfaction he will put them on all the seats in the house.

MILFORD.—J. C. Rockwell's Pavilion Theatre co. closed a successful week's engagement under canvas.

MICHIGAN.

JACKSON.—HIBBARD OPERA HOUSE (D. H. Redmund, manager): Scorer-Willard Dramatic co. in Stricken Blind to fair business 4.

GRAND RAPIDS.—GOSSIP: The only happening in a theatrical way during the week was the benefit tendered Ed. Salter at Redmund's 8. All the genial manager's friends were present, and he had a crowded house. Among the participants were the Casino Opera co., Alba Heywood Concert co., Charles Queen, Donaldson Brothers, and Optimus Quartette.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. N. Scott, lessee and manager): This house was reopened 11 for a Summer season of light operas by the Chicago Opera co. They presented The Mikado, with a very fair cast, to good houses at popular prices. Patti Stone as Yum-Yum was very acceptable, possessing a sweet and pleasing voice. Bessie Bushee was an excellent Katisha. She possesses a fine contralto voice. Joseph W. Herbert's rendition of Ko-Ko was satisfactory. James A. Dalton makes an acceptable Mikado. Grace Hollingsworth, Florence Brandon, Percy Cooper, Phil A. Bronson and Harold Leslie rendered their respective roles well.—PEOPLE'S THEATRE (L. W. Walker, manager): Boucicault's English comedy; West End, was produced in good style week of 8, drawing good houses. The role of Percy Ardent was played by W. S. Harkins in a natural, easy and commendable manner. May Louise Aigen was charming as Norah O'Connor, and played the role exceedingly well. Katherine Florence was attractive and pleasing as Lady Daventry, doing full justice to the part. Luke Martin as Major Bellamy Fuss, and Charles Stanley as Sir William Daventry were excellent, and kept the audience in a very merry mood. They do some neat comedy work together. Mrs. J. W. Davenport, P. C. Hurbner, Ben Johnson, Walter Hale and Charles Gay sustain their roles well, giving an enjoyable performance throughout. Eleanor Moretti is taking a week's rest.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE (Samuel H. Friedlander, manager): The Wilbur Opera co. presented The Two Vagabonds to the capacity of house 8. The performance was an excellent one, and called forth a great deal of enthusiasm. Susie Kirwin was a charming Panchon and made a great hit. Alice Verona looked and acted the part of Rosalie well. Julie Christin convulsed the audience with her antics as the Princess. W. H. Kohnle and H. W. Fre Derrick were exceptionally funny as the Two Vagabonds. They are very capable comedians. The Count of Mrs. J. H. Jones was very good. Phin W. Mares was an acceptable Captain, and J. E. Conly a good Leon. The chorus sang in their usual pleasing manner. Fannie McIntyre, of this city, played Panchon 11-13, relieving Miss Kirwin.—ITEM: The sum of $30,000 will be expended by the Grand Opera House management in alterations during the Summer.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbaur, manager): Gilbert and Dixon's She to a fair audience 11. A very successful season has just closed at the Opera House. Mr. Bierbaur secured excellent attractions last season.

MISSOURI.

ST. JOSEPH.—SUMMER GARDEN (W. B. Day, manager): The Chicago Opera co. presented Giroflé Girofla, week of 1 to good audiences, in a first-class manner. This week they present La Mascotte.

KANSAS CITY.—WARNER GRAND (L. M. Crawford, manager): This is the last week for the Eppener Opera co. for Kansas City, as the patronage has

not been satisfactory. The co. deserved good support as all of their productions were exceedingly good. I think that their light business can be attributed mainly to the trouble that they had under Mr. Shackford's management and the necessary time for reorganation which closed the house for a week. The co. leave here with all their salaries paid for the time that they were playing as the New York Opera co. The Spectacle of The Last Days of Pompeii is drawing large crowds at every performance They have a very clever specialty performance and succeed in giving good satisfaction, the main attraction being the fire works. They are still billed for seventeen nights yet. Every Tuesday, Wednesday and Saturday. After this week every thing in the way of amusement will be at a stand still. The work on the Midland Theatre is progressing rapidly. It is the intention to have it completed in time for the opening this Fall.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Goodyear, Cook and Dillon's Minstrels gave a very good entertainment 3-5.——ITEMS: Welby and Pearl left G., C. and D. Minstrels here. They will join Gorton's Minstrels at New Orleans 15. Hallett and Raymond take their places. Sam Lee, cornetist of the co., has gone to Cincinnati.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE (Crawford and McReynolds, managers): The Bostonians, returning from the coast, sang Bohemian Girl to a crowded house 8. The co. is one of the best on the road.——ITEM: Manager McReynolds since the Glorious Fourth, is probably the most popular man in the city. The success and brilliancy of the parade of King Tartarrax in this city, the allegorical site of his ancient capital, were largely due to the efforts of Mr. McReynolds who was the originator of the scheme. The future visits of King Tartarrax to Lincoln will in pomp and splendor, rival the procession of The Veiled Prophet in St. Louis or the Mardi Gras at New Orleans.

OMAHA.—GRAND OPERA HOUSE (Crawford and McReynolds, managers): The Bostonians on their return from the West rendered Pygmalion and Galatea, The Musketeers and Fatinitza 9-10 with Wednesday matinee. The house was filled at each performance, which is remarkable when the weather is considered. The Bostonians are always heartily encored in Omaha and our regret is is that their stay is so short.——ITEMS: The great topic of conversation in theatrical circles this week is the sale of Boyd's Opera House to the American Loan and Trust Co., for a consideration of $250,000. As Thomas F. Boyd had no lease of the theatre part of the building, the house will remain without a manager for some days. The present owners of the building have advertised for bids for the theatre. The chief competitors are Mr. Boyd, L. M. Crawford, who wishes to include this house in his circuit, and Messrs. Sackett and Wiggins, of the Eden Musee. Until these bids are received the owners will not decide whether to remodel the building into offices or to allow it to remain as at present. The site is unsurpassed for office purposes but it is to be hoped the change will not be made.—There are many rumors to the effect that a new ground-floor theatre is to be built but the reports lack confirmation and at all events the public will need the Boyd for the season of 1889-90.—After the matinee at the Grand yesterday the principals in the cast of Mr. Samson of Omaha gave several selections for the benefit of the visitors. Mr. McDonald says that Mrs. Cohn's voice would do credit to any operatic co.

NEW JERSEY.

HOBOKEN.—CRONHEIM'S THEATRE: An excellent variety co. drew only medium houses last week. A good burlesque co. headed by those clever people, John and Lucille Grieves, opened to a big house Monday night. A travesty on Pinafore was the attraction and gave great satisfaction. The opera was preceded by an olio in which the Grieves', Press Eldridge, Thomas Lord, Estrella Sylvia and the Columbia quartette did some good work. The cast of The Queen's Safety Pin, as the burlesque is called, was well chosen, and the comical situations elicited repeated rounds of approval from the audience. Lucille Grieves as Buttercup, is pretty, sprightly and clever, and Messrs. Burton, Eldridge, Lord and Grieves were also thoroughly enjoyed. Miss Sylvia, the Josephine, deserves mention for vocal and physical agility. The latter part of the week will be devoted to a burlesque of La Mascotte.——ITEMS: Business Manager Hammond informs me that, if the patrons of the house show a proper appreciation, the season of burlesque opera may be lengthened indefinitely.—Treasurer Schiller's benefit was a substantial success last week.—George Harrison and stage carpenter Moehn of Jacobs' Theatre, benefit Aug. 7, with Ticket-of-Leave Man as the attraction.—On Monday night shadowgraphs of the Johnstown flood and other scenes were added to the regular bill at Cronheim's.

PATERSON: GOSSIP: Theatricals are unusually quiet in this city at present, not even a Summer pavilion being open as heretofore. Improvements will be made during the Summer at both houses. Manager Watermann, of Jacobs', is spending his vacation in New England.—Ed. W. Cook is at Brighton Beach while Harry Stone whiles away his time in company with "Senator" Low and "Baron" Mulligan at the Elks' cosy camp at Greenwood Lake.—Manager Philion, of Philion's Theatre, is at Rockaway Beach where he is engaged in an amusement enterprise and booking time for next season.—We have quite a number of theatrical people in this city at present Among them are George H. Adams of Zozo and his clever children, who go with the Silver King next season; Will C. Andrews, who has signed for the third season with Roland Reed; A. C. Rigby, who has been retained for another season with Gorman Brothers' Minstrels; Patrick Driscoll is also re-engaged for the Gowango Mohawk Indian Mail Carrier co.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. C. and C. A. Idley, managers): Over the Garden Wall pleased fair houses during week of 8-13.

NEW YORK.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (John Dunning, manager): Due 17: Troy Choral Society for the benefit of St. Christina's Home, a local charitable institution.——TOWN HALL (Hill and Connors, managers): Due 15: Sturges Musical Comedy co.; Haverly-Cleveland Minstrels 22.——ITEMS: At Congress Springs Park 4 occurred the first of the daily Midday Concerts. The following artists appeared: Augusta Ohrstrom, the Swedish nightingale; Rudolph de Cordova, the young English actor, in recitation; M. Deyo pianist and Prof. J. C. Porter, accompanist. At the same place 5 Perry Averill, the baritone, appeared in a song recital, assisted by Benjamin Merrill, pianist. Mr. Averill is about to sail for London.—Prof. J. C. Porter, the popular pianist, has pleasant rooms at Columbian Place.—Lothian's Orchestra, from the Boston Theatre, has arrived at the Grand Union Hotel for the season.—Prof. Thomas H. Joyce of New York, is at Congress Hall, with his orchestra of fourteen pieces. He also gives early morning and afternoon concerts at Congress Spring Park.—The Troy Vocal Society will be assisted by Dr. J. Albert Jeffrey of Albany and Jasper Munroe, violinist.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Sturges Comedy co. opened 8 in Castle Garden to a large house Audience well pleased with the play and co.

ELMIRA.—GOSSIP: Both places of amusement in this city have been closed for some time.—George Wilson's Minstrels will assemble for rehearsal about 20. Dan. Quinlan and M. A. Talbot are still in the city. They have signed with George Wilson for next season.—G. W. Smith is in New York, securing attractions for the Madison Avenue Theatre and Harvard Academy at Corning, N. Y.

BUFFALO.—The only event to chronicle is the continuation of the successful season at the Star Theatre, where the Spencer opera co. have been giving La Mascotte to good audiences. The Chimes of Normandy will follow. The Cleveland-Haverly Minstrels are at the Academy two evenings this week.

OHIO.

DAYTON.—MEMORIAL HALL, Soldiers' Home (J. Clinton Hall, manager): The home co. repeated Paying the Penalty 9 to one of the largest audiences of the season, and gave the same splendid performance that they did during the previous presentation. The Heart o' Gold was presented to a large audience 9. There is little in it worthy of mention, and aside from the individual popularity of the cast, it was rather tiresome, although the co. brought out all there was in it.——CUES: The Grand is in the hands of the painters.—There is a general desire to see the home co. in Young Mrs. Winthrop.—Mrs. Eva Best, of this city, has written a play for Jennie Calef. The name has not as yet been announced.—Manager Larry H. Reist, of the Grand, is recovering from an attack of the yellow jaundice.—Work on the Park Theatre will begin 22. The theatre at one time was known as Gebhart's Opera House, and has had such attractions as Barrett, Abbott and the Hess Opera co. It will open as a popular price theatre.—I was in Chicago last week, and had the pleasure of seeing Bluebeard, Jr. It is certainly the grandest scenic production ever brought before the public.—T. H. Wilson, author of Andersonville and The Veteran's Son is home for the Summer.

FINDLAY.—PAVILION THEATRE (Bushon and Cowels, managers): The New York Comedy co. played to good business last week.——WAITE'S PAVILION THEATRE (J. S. Waite, manager): This theatre opened for its second season in this city 2, Waite's Specialty co. being the attraction.

COLUMBUS.—GOSSIP: Eichenlaub's is the only place of amusement open, and business is brisk.—Work on the new World is going on rapidly. The building will be 75x187½, three stories high and entirely devoted to amusements. The auditorium will seat 2,000 and leave an abundance of standing room. It will open Aug. 19.—Capt. Paul Boyton has met with fair success with his aquatic entertainment last week.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager); Everything in the theatrical line is very quiet. Mr. Forney says he has some good attractions booked for the coming season. The house has been renovated and decorated. A new drop curtain and sets of scenery have been painted making the house a first-class modern theatre.

OREGON.

PORTLAND.—NEW PARK THEATRE (I. P. Howe, lessee and manager): Karl Gardner, the "Singing Actor," as he is called, opened to a good house July 1 in his new play Fatherland. Mr. Gardner not only has a good voice, but is an excellent actor as well. He had good support. In this piece his song "The Lilac" made a pronounced hit.——ITEMS: Mr. J. A. Marquam, Jr., will be associated with Manager Howe in the management of the Marquam Grand Opera House, which is in course of construction. Manager Howe says the roof will be in position by Sept. 15, and will open about Dec. 1. The new house will be a magnificent building, costing $250,000. Manager Howe expects to be in New York very soon.—I notice that your Tacoma correspondent says that Mr. McGuire, of Helena, has a circuit now from St Paul to San Francisco. I am surprised at this statement, as several of the owners of theatres along the circuit mentioned have placed themselves in active communication with Manager Howe, stating that Mr. McGuire does not control their houses, and has never done so. They book with him occasionally, but will gladly book with managers themselves, and Manager Howe says for the cos. to come right along and he will take care of them. Further, Manager Howe now controls every theatre in Portland.—The New Pavilion is not a theatre.

PENNSYLVANIA.

MAUCH CHUNK.—CONCERT HALL (John H. Faga, manager): Pinafore was given by the Mauch Chunk Amateur Opera co. 9-11 to good houses. The different parts were very well taken and the chorus was very fine.

RHODE ISLAND.

PROVIDENCE.—SANS SOUCI GARDEN (W. E. White, manager): Dan Macon finished the second week of his engagement at the Garden, presenting Over the Garden Wall to a well filled house.——WESTMINSTER MUSEE: Ida Siddons' Burlesque co. scored a great hit here last week.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): A dramatic co. under the management of Harry Stone began a seven weeks' engagement July 8, but one week was quite enough for them.——ITEM: Joseph Watson, a well known Shakespearean critic, died at the home of his brother on Conaincut 9. He was the possessor of one of the best Shakespearean libraries in the country.

SOUTH CAROLINA.

CHARLESTON.—GRAND OPERA HOUSE (J. F. O'Neill, manager): Manager O'Neill's midsummer venture has proved a well-merited success. The Bijou Opera co. drew large houses last week. Pinafore and Musketeers were the operas. The former was given with two popular amateurs in the cast, W. G. Jatho as Ralf and Prof. Peterson as the Boatswain, to standing room only. Harry Leonard, Marie and Alex Bell made decided hits.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Patience had a very good run all week. Miss Duryea made a pleasing dairy maid and Deshon a capital Bunthorne. Miss Duryea had a benefit 6. She was the recipient of many nice presents and a multitude of floral offerings. Fatmah Diard, who succeeds Miss Duryea as prima-donna, scored a success in Giroflé-Girofla. Mlle Diard thoroughly understood her part and captured the audience with her first song. Her singing in the upper register is very fine and skillfully executed. Unfortunately, the weather has been unpropitious.——ITEMS: T. C. Stewart, treasurer of the Grand Opera House, New Orleans, spent several days in town. He likes Memphis, and if reports are worth repeating, he may not leave alone the next time he comes.—We miss Deshon, who is in New York on business; he is a strong member of the co., always pleasing and funny.—A stroll through the Memphis Theatre shows many changes and improvements. The scenic artist, John Y. Buss, with his reliable assistant, Tommy Walsh, are painting a full set of scenery. All the flies and back curtains are new. The new settings will be an agreeable treat for the patrons of the house next season.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The MacCollin Opera co. presented Iolanthe to a good house 7. The costumes were new and pretty and the co. brought out all the merits of the opera.——OPERA HOUSE (H. Greenwall and Son, managers): Duncan B. Harrison in The Paymaster will open this house for the season Sept. 13.

UTAH.

SALT LAKE CITY.—UTAH GRAND OPERA HOUSE (Douglass White, manager): Modjeska, supported by the recent Booth-Barrett co., played four nights and matinee, beginning 1, to rather light houses at advanced prices. The engagement was highly successful from an artistic standpoint but not so good financially. The bathing resorts draw heavily on the theatregoing portion of the community, nearly ten thousand having visited Garfield Beach 4. John Jack and wife in a variety entertainment to a light house 6.——SALT LAKE THEATRE (C. S. Burton manager): W. H. Powers' co. in The Fairy's Well (no date) to a fair audience, chiefly galleries.

WASHINGTON TERRITORY.

TACOMA.—GERMANIA HALL (J. P. Howe, manager): Lilly Clay's Colossal Gaiety co. to a crowded house 4.——THEATRE COMIQUE (H. H. Cline, manager): Crowded houses nightly.

WISCONSIN.

SHEBOYGAN.—All quiet on the Potomac as far theatricals are concerned. Forepaugh's Circus exhibited to crowded tents afternoon and evening 9. Those who attended the evening performance paid for less than they got. They saw the circus all right, and then they had another circus. Shortly before the close a heavy rainstorm broke, which lasted for an hour or so. Those who skipped were drenched and those who stayed were drenched also. The canvas postponed the drenching for a few minutes, but it came all the same. Was your correspondent at the circus? Oh, no! He was out to see a friend. Ring down the curtain and wait till I change my clothes.

MILWAUKEE.—GOSSIP: The last two weeks have been satisfactory for the Opera co. at Schlitz' Park, and the attendance has been very good. Several changes have taken place in the co. lately with a view to strengthening the cast, and also to lessen expenses. Forepaugh's Circus gave two performances 8, and packed the tents at both.—Manager Litt has secured a lease of the People's Theatre in Minneapolis, and will conduct it on the same plan as his New Bijou Theatre here, playing strong cos. for a week at popular prices. He is also figuring for the lease of a theatre in St. Paul. The name of the Minneapolis house will be changed to the Bijou, and I hope the name will prove a Mascotte, as Mr. Litt seems to be partial to it.—I have just received a letter from Manager Nicolai, of the Standard, who is in New York, in which he speaks very enthusiastically about his success in booking attractions for next season.—Manager Brown, of the Grand, is also there, and I suppose he will return with a long string of first-class attractions.—Frank Roberts and wife, who have been spending part of their Summer with relatives here, left last week for Mt. Clement.—Fred. Stillman, of Rentfrow's Pathfinders, is home for his vacation.—Manager Litt is receiving congratulations from his many friends over the distinction conferred upon him by the Actors' Fund of America in appointing him Honorary Secretary.

CANADA.

HALIFAX.—LYCEUM THEATRE: Zera Semon with his variety co. all last week to packed houses.——ITEMS: St. Patrick's New Hall, in the North end, was opened July 9.

ST. JOHN, N. B.—MECHANICS' INSTITUTE (D. P. Chisholm, manager): The Lucier Novelty co. 8, 9, to fair audiences. The entertainment was the best of the kind that we have seen here in many years, being both refined and meritorious.——LANSDOWNE THEATRE (E. A. McDowell, manager): This house was closed 8, out of respect to the memory of our deceased Mayor, who was buried on that day. Gwynne's Oath 9, 10. The best representation of Little Em'ly ever given in the maritime provinces 11-13. Wm. Gill contributed to the piece no less than five new sets of scenery, which, for beauty and finish, have never been excelled here, and he has every reason to be proud of his work. A good deal of interest is manifested in the promised appearance of Fanny Reeves, as Lady Teazle, in The School for Scandal 29.——ITEM: Will Carleton, a St. John boy, who was a stage manager last season, and is engaged for next in the same capacity with A Midnight Bell, arrived here 9 to assist in the management of the Lansdowne.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Grayson's Opera co. in Patinitza and La Mascotte week of 8. Both operas were performed in a highly creditable manner. Bessie Gray and Belle Vining did excellent work, while Messrs. Clayton and Waldo were capital in their roles. The chorus, though small, was efficient and well drilled.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

A DARK SECRET CO.: Boston, May 13—indefinite
A. M. PALMER'S CO.: Boston May 20—indefinite.
ARNOLD-GRIFFIN CO.: Josalin, Mo., July 15—week.
BURGLAR CO.: New York City, indefinite.
BUNNELL-THORNE CO.: Waterbury, Mass., July 15-18.
BOURNE THEATRE CO.: Green Bay, Wis., July 15—week; Oconomowoc July 26—week.
BLUEBEARD JR. CO.: Chicago June 20—indefinite.
CHICAGO COMEDY CO.: Fort Lewis, Col., July 15—week.
ENOCH-ARDEN CO.: Chicago—indefinite.
E. A. MCDOWELL CO.: St. John, N. B., July 8—indefinite.
ENOS-WALL CO.: Put-in-Bay, O., July 1—three weeks.
EDWD. HARRIGAN'S CO.: San Francisco July 1—eight weeks.
EMMA WELLS CO.: Perth, Can., June 3—indefinite.
ETHEL TUCKER: Corey, Pa., July 15—week; Elmira 22—week.
FRED G. ANDREW'S CO.: Golden, Col., July 15—week.
HETTIE BERNARD-CHASE CO.: Chicago, Ill., July 1—indefinite.
IVY LEAF CO.: Denver, Col., July 15—week.
J. G. STUTTZ CO.: Aberdeen, Dak., July 15—week.
HOWARD-SULLIVAN CO.: Bangor, Me., July 15—week; Vinalhaven 22—week.
KARL GARDNER CO.: San Francisco July 29—two weeks.
LITTLE LORD FAUNTLEROY CO.: Chicago, Ill., May 20—indefinite.
LOST IN LONDON CO.: Stevensport, Wis., July 24, Wausa 25, New London 26, Green Bay 27, Appleton 29, Neenah 30, Manitou 24.
LYCEUM THEATRE (Frohman's) CO.: Los Angeles, Cal., July 15—week; Sacramento 22, 23, Stockton 24, San Jose 25, Oakland 26, 27, Salt Lake City—Aug. 1-3.
MATTIE VICKER'S CO.: Vancouvers, B. C., July 17, 18, Port Townsend, W. T., 20.
MODJESKA: Leadville, Col., July 16, Pueblo 17, 18, Colorado Springs, 19,20, Hastings, Neb., 21, Omaha 22-27.
ONE OF THE BRAVEST CO.: San Francisco, July 15—week.
RENTFROW'S PATHFINDERS: Minneapolis, Minn., July 15—two weeks.
ROBERT B. MANTELL CO.: San Francisco July 8—two weeks.
SHE (Gilbert-Dickson) CO.: Houghton, Mich., July 17, Hancock 18, Ishpenning 20.
STURGIS COMEDY CO.: Saratoga Springs, July 15—week; Glens Falls 22—week; Oswego 29—week.
SPOONER COMEDY CO.: Chariton, Ia., July 15—week.
THE TEMPEST CO.: Chicago—indefinite.
UNCLE TOM'S CABIN (Stetson's) CO.: Port Chester, N. Y., July 17, Stamford Ct., 18.
WHITE ELEPHANT CO.: N. Y. City July 15—two weeks.

OPERA AND CONCERT COMPANIES.

CARLETON OPERA CO.: Cincinnati July 1—indefinite.
GRAYSON OPERA CO.: Montreal, Can., July 15—week.
HENREICH'S OPERA CO.: Boston, Mass.—indefinite.
JUVENILE OPERA CO.: N. Y. City—indefinite.
LAMONT OPERA CO.: Washington, D. C.—indefinite.
MACCOLLIN OPERA CO.: Dallas, Tex., July 1—indefinite.
MCCAULL'S CO.: N. Y. City March 11—indefinite.
NOSS FAMILY: Manistee, Mich., July 17, 18, Frankfort 19, 20.
OOLAH CO.: N. Y. City May 13—indefinite.
O'NEILL'S OPERA CO.: Charleston, S. C., July 8—three weeks.
SAID PASHA OPERA CO.: St. Louis, Mo., June 24—indefinite.
STANDARD OPERA CO.: Philadelphia May 6—indefinite.
SPENCER OPERA CO.: Buffalo, N. Y., June 17—indefinite.
SHACKFORD OPERA CO.: Kansas City, Mo., June 3—indefinite.
SCHOFIELD'S BANJO CLUB: Traverse City, Mich., 17, Petosky 20.
THOMPSON OPERA CO.: Washington, D. C.—indefinite.

VARIETY COMPANIES.

HOWARD ATHENÆUM CO.: Chicago—indefinite.
LILY CLAY CO.: Sacramento, Cal., July 17, Carson City 18, Seattle, Wash., 19, Virginia City 20.

MINSTRELS.

ALLEN'S MINSTRELS: Front Royal, Va., July 17.
DOCKSTADER'S MINSTRELS: N. Y. City June 17—indefinite.
THATCHER, PRIMROSE AND WEST: Pasadena, Cal., July 17, Santa Barbara 18, Fresno 20.

MISCELLANEOUS.

FOREPAUGH'S CIRCUS: Iron Mountain, Mich., July 17, Menominee 18, Fond du Lac, Wis., 19, Watertown 20.
O. R. GLEASON: Rochester, N. Y., July 15—week.
HILTON'S CARNIVAL: St Mary's, O., July 17.
MONTFORD ART EXHIBITION: Ottawa, Can., July 15—indefinite.
REED BROTHERS' CO.: Miles City, Dak., July 15—week.
ROBINSON'S CIRCUS: Lexington, Va., July 17, Covington, W. Va., 18, Bounewert 19, Huntington 20, Chillicothe, O., 25, Waverly 26, Jackson 27.

A partner is wanted for a successful border drama. Time partly booked on two circuits. Small capital required. For full particulars please address J. C., DRAMATIC MIRROR.

MATTERS OF FACT.

Manager Jacob Litt, of Milwaukee, is rapidly looming up as one of the most enterprising and successful managers in the West. He has just completed the Bijou Opera House at Milwaukee. The new theatre is a superb modern opera house, fitted up with all the latest improvements. In addition to the Bijou at Milwaukee, Mr. Litt has just secured a ten years' lease of the People's Theatre at Minneapolis, which will hereafter be known as the Bijou Opera House. This house cost over $125,000, and in central location, seating capacity, convenience and popularity is said to be unrivalled. It is equipped throughout with the very latest improvements. It is a ground-floor theatre, and the stage is said to be the largest and in appointments the most perfect of any in the West. The scale of prices is fixed at fifteen, twenty-five, thirty-five and fifty cents; box seats, seventy-five cents and one dollar. The season will open on or about Aug. 19. For time, terms, etc., managers are requested to address Jacob Litt, Milwaukee, Wis. Manager Litt is also booking the time for his Wisconsin and Minnesota Circuit, comprising Milwaukee, Minneapolis, Duluth, La Crosse and Winona. Mr. Litt is also completing arrangements for a new popular-priced house at St. Paul. He will then, like Nathan the Wise, have three gems of purest ray serene, each of incomparable beauty.

Pernciff, William Haworth's successful comedy-drama, will open its season at the Union Square Theatre, New York, on Sept. 9, continuing two weeks. For dates and terms managers are requested to address care of Klaw and Erlanger, No. 25 West Thirtieth Street, New York.

House lots, 25x150 feet, are given, free and clear, to reliable people, in the most salubrious section of New Jersey, among the health-giving pines and near the sea. This rare offer will not last long. All particulars and maps will be furnished by calling at or addressing Room F, No. 111 Broadway, New York; No. 63 Court Street, Brooklyn; No. 33 Montgomery Street, Jersey City, and No. 756 Broad Street, Newark, N. J.

Professionals are more exposed than any other class to ailments resulting from changes of climate, badly cooked food, travelling in overheated cars in Winter, and the stifling atmosphere of stuffy, unventilated dressing-rooms in Summer. The model modern theatre by no means exists all over the country, although rapid strides are being made in this direction. To strengthen the system so that it can resist the attacks of ordinary derangements ensuing from the causes enumerated, a harmless tonic is required. Such is said to be found in Harriet Hubbard Ayers' Vita Nuova. Fanny Davenport states that she would have had to retire from the stage a year ago if it had not been for a tonic which she uses, and which is prepared by Mrs. Harriet Hubbard Ayer. The Vita Nuova is not a wine of coca, but is said by leading American analytical chemists to be composed of an excellent brand of wine, in which are dissolved the substances that impart to it its specific properties as a remedial agent. These trustworthy scientific gentlemen pronounce Vita Nuova to be unquestionably a tonic to stimulate and strengthen the nervous system, and invaluable in cases of dyspepsia and indigestion. Tradesmen will supply customers through the Rocamier Manufacturing Company, Nos. 52 and 54 Park Place, New York City.

A few choice dates for the coming season are open at W. J. Gilmore's "Central," Philadelphia, said to be the best of the vaudeville theatres in the country. Address all communications to J. Bard Worrell, business manager for W. G. Gilmore.

The Grand Opera House, Charleston, S. C., is now booking for the coming season. First-class attractions only are desired. Managers are requested to address W. W. Randall, No. 1,145 Broadway, or J. F. O'Neill, Charleston, S. C.

I. A. Solomon, business agent, is now at liberty for next season.

Frank Ransom Mills, a young Western professional, is in the city and at liberty for the Summer and Winter seasons.

James Aldrich Libbey, high baritone, comic or grand opera, and Kate Libbey, soprano, are at liberty.

The Syndicate Watch company, No. 11 East Fourteenth Street, is selling gold watches diamonds and other articles of jewelry on a system based upon convenient weekly payments. Ladies' or gentlemens' gold watches are sold at $25 on weekly payments of one dollar. By calling at office or sending address, agent will call with samples and thoroughly explain the system.

Milton Nobles' "Shop Talk" is now ready. Price, paper, 50 cents; cloth, $1. Mr. Nobles' writings are too familiar to MIRROR readers to need further comment. The New York *World* says that the humor of "Shop Talk" equals Mark Twain at his best. Dealers can order the book through the American News Company and its branches.

Bephie Dinsmore, who may be engaged as singing soubrette or juveniles, is at liberty.

Potter's Opera House, Bowling Green, Ky., is said to be one of the handsomest and most comfortable theatres in Kentucky. The town is midway between Louisville and Nashville. The Potter Brothers, the enterprising managers of the Opera House, are now booking for next season, and have already secured a fine line of attractions.

L. W. Washburn's Theatre, formerly the Masonic Theatre, at Nashville, Tenn., is being entirely refitted and decorated. It will open for the season on or about Sept. 1. The house seats 1,208, and is estimated to hold $300. Attractions wishing time will please address L. W. Washburn, 201 Centre Street, New York.

The Grand Opera House, Rochester, N. Y., is now booking for the coming season. Address Manager F. T. McCall, or Winnett's Amusement Exchange 1267 Broadway, New York.

R. E. Stevens desires an engagement as manager or advance agent during the coming season.

The Grand, Evansville, Indiana, is equipped with all the latest improvements, and is said to be the only first-class theatre in that city. The house is on the ground floor. Manager M. T. Bray Jr. is now booking for the coming season. The city has a population of 60,000, and is said to be a good theatrical town.

Building plots containing fine city lots can be purchased at Ocean View, Gifford's Station, Staten Island, for $200, $250, $300 and upward. These plots offer the most beautiful sites on the South shore of Staten Island. Maps and particulars furnished by calling on or addressing Smith, 71 Broadway, Room 134.

LETTERS TO THE EDITOR.

MR. WINSLOW'S SILENT PARTNER.

NEW YORK, July 12, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Knowing that a representative journal like THE DRAMATIC MIRROR desires to give actual facts as well as the private sentiments of a correspondent, and recognizing an entirely unwarranted personal attack in a paragraph from San Francisco, which appeared in the last issue, I may confidently hope to be allowed space to state a few facts concerning the recent production of my new play, The Silent Partner, by J. B. Polk, at the Alcazar Theatre.

The item referred to would lead any reader to believe that the comedy was an ignominious failure, possessing neither plot nor reason, and yet the San Francisco *Chronicle* in a lengthy notice says: "Pathos and fun in sharp contrast. The curtain was called up after the first act and Mr. Polk received a hearty recall after the second, which is intensely funny." *Call:* "One of the most enjoyable comedies given for a long time past. The pathetic as well as the comic side of human nature. Has added to the dramatic prestige of the house." *Examiner:* "A very enjoyable play. Received with great merriment." *Alta California:* "Mirth-provoking situations and genuine comedy" *Music and Drama:* "Possessing an interesting and well developed plot. Has received a San Francisco endorsement, and can safely be counted upon as a success," etc. Charles Dickson, of the New York Lyceum company, saw the play, and in a letter to W. W. Randall pronounced it "an unqualified success." Mr. Polk writes that it is the hit of his life, and after Sept. 1 he will play nothing else for several seasons to come.

If the enthusiastic approval of both audience and critics does not constitute a first-night success, what does? Yours, truly,

HERBERT HALL WINSLOW.

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NOTICE.

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New Romantic Drama,
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For season of 1889-90. Managers holding time address all communications Messrs. KLAW & ERLANGER, 25 West 30th Street.
Personal address of Mr. Downing, Edgemere, Bennings, D. C.

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SEASON 1889-90.
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Will begin his next season at the
GLOBE THEATRE, BOSTON,
In October next in
RICHARD III.
As produced by him at the GLOBE THEATRE, LONDON
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Also representing C. R. Gardiner, He, She, Him and Her, The Beautiful Slave, etc. Address care of MIRROR.

J. H. WALLICK
Address all communications
Hollyrood Stock Farm, Circleville, Orange County, N. Y.
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Seating capacity 600. Suitable for lectures and small shows. Address W. C. JONES, Chairman Building Committee.

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GRAND OPERA HOUSE.
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Would be pleased to see any of his old friends. Will rent or share to first-class companies.

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Population, 10,000. Entirely remodeled. Seats 1,000. Only theatre here. Now booking first-class attractions for season 1889-90. Fair week, Sept. 2, 1889, is OPEN.
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TO THE PROFESSION.
The new and elegant ground-floor Opera House now being built at Johnstown, N. Y., will be one of the handsomest and most complete theatres in the State, will be ready for business about Oct. 15th, and will play first class attractions only. Johnstown now numbers about 10,000 inhabitants and is certainly one of the best show towns in the State, situated 40 miles west of Albany and Troy. The designing and building of our new house has been placed in the hands of Leon N. Lempert, of Rochester, N. Y., which is sufficient guarantee of its being first-class in every respect. The house will be furnished with all modern improvements. Electric Lighting, Gas, Electric Spark, Electric Call Bells, Speaking Tubes, 12 Large Dressing Rooms, 17 sets of Scenery, large number of Set Pieces; Stage 41 by 64 feet, full set of traps; 41 feet from Stage to Fly Gallery; 42 feet between Fly Galleries; 4 elegant Boxes, Orchestra Circle, Dress Circle, Balcony and Gallery, elegant Opera Chairs. Seating capacity 1,200. Ventilation good. Heated by steam. We can play any attraction on the road to first-class business. No passes to stockholders or city officers. Wanted—A Good Attraction for the opening for two or three nights on a certainty. Address
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